

D. I. F. E. A. R. DRAMATICS

MATTHEWS LIBRARY
ARIZONA STATE UNIVERSITY
TEMPE ARIZ 85286-0001

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

SOMETHING OLD —
SOMETHING NEW

BEST THESPIAN
HONOR ROLL
1958-59

THE POPULAR
ARTS

LIGHTING
FIXTURES

THE KALAMAZOO
JUVENILE PLAYERS

BEST OF
BROADWAY

Edith Waller and John
Hartz in San Bernardino,
California, High School's
Troupe 148's pre-
sentation of *Rebel without
a Cause*, D. W. Van Bus-
kirk, Director



B I B I

By PAUL S. NATHAN

Comedy 3 acts

Successfully produced by Barter Theatre, Abingdon, Virginia. Bibi is an imaginative, motherless girl on the threshold of adolescence. When a handsome stranger wanders by mistake into her room just off the garden of her family's Manhattan town house, Bibi weaves him into a romantic fairy tale. Ali Reza Khosrovani is with the Iranian delegation to the United Nations. Charmed by Bibi and touched by her courage in the face of an approaching heart operation, "Al" offers her the warm supporting relationship her family are too busy to provide. Aunt Mary and Sister Zelda, meeting Al, find him just as attractive as Bibi does, but are shocked to discover that she thinks he is planning to marry her a few years hence. They realize she has turned to him for affection which normally should come from her world-traveling father. Al is even more upset at his predicament-particularly since he has lost his heart to Aunt Mary. After the operation is over and Bibi is strong enough, she is told the shattering truth. Luckily, her father has arrived at a belated recognition of his responsibility toward Bibi, as well as his own need for her love, and is on hand to cushion the blow.

"A natural for the amateur market."—*Variety*. "You'll have a charming evening and children should pack the matinees."
—*Bristol Herald Courier*.

4 MEN • 4 WOMEN • ONE SET, Interior-Patio • BOOKS, \$1.00 • ROYALTY, \$25 — \$20

THE BOY WHO CHANGED THE WORLD

By PATRICIA MALANGO

Comedy 3 acts

In a Pre-historic era we discover a teen-age cave boy with a problem. He isn't interested in the things a cave boy should be — fighting, hunting, and fishing. He would rather wander about the forest daydreaming. He is flunking school because he can't master the survival skills taught there, and faces exile to certain death in the wilderness. Then George meets glamorous Dorothy. Since he can't win her with feats of strength, he puts his mind to work. He invents painting, which isn't understood; poetry, which is laughed at; and music, which is amazingly familiar. His failures are humiliating. The village decides to exile him at once. Just in time, George invents the wheel. The villagers realize its importance and he becomes a hero. He is given an honorary caveman's club and the full status of manhood, and his father is sure to be elected mayor after all. Dorothy is available now, but George has learned the meaning of true love, and chooses Mozelle. Who can say? The wheel was invented: perhaps it happened just this way. An excellent, unusual play for High Schools.

8 MEN • 6 WOMEN • 3 EXTERIORS One set can be used • BOOKS, \$1.00 • ROYALTY, \$25 — \$20



52 West 45th Street, New York, 36, N. Y.

(Founded 1830)

7623 Sunset Blvd., Hollywood 46, Calif.



the **BRIGHTEST SPOT** in a School Show



For the next event, whether it be in the auditorium, gym or stadium, plug in an incandescent or carbon arc.

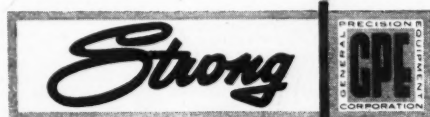
STRONG FOLLOW SPOTLIGHTS

Your theatre, school, or stage equipment dealer will demonstrate.

Ordinary spotlights reduce spot size by masking or iris-ing, thus wasting light. Strong Spotlights project a sharp, round spot that actually increases in brilliance as it is reduced in size. The exclusive, single-control, two-element, variable focal length objective lens system is the reason.

Strong Spotlights fill a school's need best. Models for projecting up to 15 times more light than other comparable spotlights and for throws of over 200 feet.

Wire collect for name of nearest dealer, or use coupon.



A Subsidiary of
General Precision Equipment Corporation

THE STRONG ELECTRIC CORPORATION

104 CITY PARK AVENUE

TOLEDO 1, OHIO

Please send spotlight brochure and name of nearest dealer.

NAME _____

SCHOOL _____

STREET _____

CITY & STATE _____

27-READINGS-27

Have Won 226 State, 33 Inter-State
and 24 National Contests

HUMOROUS READINGS

- AT THE SWIMMING POOL.** Lewis. 7 state, 1 inter-state, and a second in National. 60c
- BROTHERLY LOVE.** Black. 8 state, a tri-state and a National. 60c
- CHINA BLUE EYES.** 8 state. 60c
- DAVID GARRICK.** 4 state, 1 inter-state and a National. 60c
- EXIT THE BIG BAD WOLF.** McMahon. 7 state and 1 inter-state. 60c
- GREEN PASTURES.** Connelly. 11 state, 2 National and 2 seconds in National. 60c
- LET BROTHERLY LOVE CONTINUE.** Black. 7 state and a National. 60c
- MAN WHO CAME TO DINNER.** 4 state, 1 inter-state and a National. 60c
- MIDSUMMER NIGHT'S DREAM.** 14 state, 3 inter-state and 3 National. 50c
- THE SCHOOL PROGRAM.** Harbour. 7 state, 1 tri-state and a National. 60c

DRAMATIC READINGS

- AFRAID OF THE DARK.** 7 state, 3 inter-state and a second in National. 60c
- THE AMERICAN WAY.** Kaufman-Hart. 8 state, a National and 2 seconds in National. 60c
- BAD SEED.** Maxwell Anderson. Won National, 1958, and Pa. N.F.L., 1959. Wetmore Trophy to St. Benedict Academy, Pittsburgh. 75c
- BEYOND THE LAST MILE.** Morris. 14 state and 1 inter-state. 75c
- BURGOMASTER.** 7 state and 1 inter-state. 50c
- CAMILLE.** 7 state and 1 inter-state. 50c
- JEAN MARIE.** 1 state, 1 National and a second in National. 60c
- MARY STUART.** 14 state, 1 inter-state and 1 National. 60c
- SUBMERGED.** 2 state and 1 National. 75c
- TELL TALE HEART.** Poe. 8 state. 50c

ORATIONS

- ALMOST, NOT QUITE.** 4 state, 2 inter-state and 1 National. 60c
- THE BIG PARADE.** 23 state, 5 inter-state and 2 National. 60c
- THE MONSTER IN THE PUBLIC SQUARE.** 5 state, 1 inter-state and a National. 50c
- ROPES.** 23 state and 3 inter-state. 50c
- THE SUPREME MENACE.** 6 state, 3 inter-state and 2 National. 50c
- WHAT IS AMERICA?** 3 state, 1 inter-state and a National. 50c
- WHY?** Robert Libott. 16 state, 2 inter-state and 2 National. 60c

WETMORE READINGS WIN

(533 state contests, 85 inter-state
and 38 National.)

WETMORE
Declamation Bureau
Sioux City, Iowa

DRAMATICS

(DRAMATICS is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools)

MEMBER OF THE EDUCATIONAL PRESS ASSOCIATION OF AMERICA

Address: Dramatics, College Hill Station, Cincinnati 24, Ohio

\$2.50 Per Year

Volume XXXI, No. 2

50c Per Copy

CONTENTS

FEATURES

	PAGE
The Authors	6
Back Stage	8
Something Old - Something New by Carl Marder	10
Best Thespian Honor Roll 1958-59	12
Broadway Line-Up	18
Coming Your Way	18
1959 - Regional Conferences - 1960	19

SERIES

The Popular Arts by B. M. Hobgood	13
Lighting Fixtures by Joel E. Ruben	14
The Kalamazoo Civic Players by Charles R. Trumbo and Pollyann	15

DEPARTMENTS

Best of Broadway by Charles L. Jones	18
Plays of the Month, Edited by Earl Blank	20
Brief Views by Willard Friederich	32

EDITORIAL STAFF EDITOR: LEON C. MILLER

Contributing Editors

- Charles R. Trumbo Bartow High School
Bartow, Florida
- B. M. Hobgood Catawba College
Salisbury, N. C.
- Joel E. Ruben New York City

Department Editors

- Carl W. Blank Northeastern State College
Tahlequah, Oklahoma
- Willard Friederich Marietta College
Marietta, Ohio
- Frieda E. Reed Upper Darby Sr. High School
Upper Darby, Pennsylvania
- Charles L. Jones Port Jefferson High School
Port Jefferson, N. Y.

Advisory Editors

- Jean E. Donahey Brashear Jt. Sr. High School
Brownsville, Pennsylvania
- Blandford Jennings Clayton High School
Clayton, Missouri
- Paul F. Opp Fairmont State College
Fairmont, West Virginia
- Doris M. Marshall Helena High School
Helena, Montana
- Doris Lillehei South Kitsap High School
Port Orchard, Washington
- Maizie G. Weil Upper Darby Sr. High School
Upper Darby, Pennsylvania

DRAMATICS, the official organ of the National Thespian Society, is a national publication whose sole aim is to advance the dramatic arts in secondary schools, and to promote theater as a wholesome

recreation for adults, high school students, and children. Critical and editorial opinions expressed in these pages, whether or not analogous to the aims of the National Thespian Society and the policies of DRAMATICS, are solely those of the authors, and neither the Society nor DRAMATICS assumes any further responsibility other than the actual printing. DRAMATICS will not be responsible for the return of unsolicited manuscripts and photographs unless self-addressed envelopes and sufficient postage are included.

SUBSCRIPTION RATES

- One year subscription—Foreign \$3.00
One year subscription—U.S.A. 2.50
Canada 2.75
Single copy50
Back issues, per copy50

RATES TO INDIVIDUAL MEMBERS OF THE NATIONAL THESPIAN SOCIETY

- Troupe Sponsors Gratia
Thespian Student Subscription: One year subscription included in life membership of \$1.50.
Thespian Student Renewal Subscription: \$1.50 per year, as long as student remains in high school.

DRAMATICS is published monthly (eight times during the school year) at 1610 Marlowe St., Cincinnati 24, Ohio, by the National Thespian Society, College Hill Station, Cincinnati 24, Ohio. Dates of publication: Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, Mar. 1, April 1, and May 1. Doris M. Marshall, National Director; Maizie G. Weil, Assistant National Director; Leon C. Miller, Secretary and Treasurer; Blandford Jennings, Senior Councilor; Doris Lillehei, Senior Councilor.

Entire contents copyright, 1959, by the National Thespian Society, 1610 Marlowe St., Cincinnati 24, Ohio. Entered as second class matter, September 13, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U.S.A. TM registered United States Patent Office.



EAVES COSTUME RENTAL

a specialized costume rental service for:

- Schools
- Church Groups
- and all other non-professional groups
- Colleges
- Little Theatres
- Clubs
- Lodges

"Send name and date of production for free description or illustrated plot and estimate now — reasonable rental prices."

WIN up to \$1,000.00
send for complete information on the
ANNUAL EAVES AWARDS

EAVES BONUS PLAN gives you
FREE THEATRICAL EQUIPMENT as a no-cost bonus!

EAVES COSTUME COMPANY, INC.

Eaves Building

New York 19, N. Y.

• 151 West 46 Street

• Plaza 7-3730

"Wonderfully fresh -- amusing and tender"

San Francisco Chronicle

The New Comedy Hit!



Copyright © 1958 Columbia Pictures Corp.

SANDRA DEE
JAMES DARREN
CLIFF ROBERTSON
in the Columbia
motion picture
based on this work.

GIDGET

"Touching and entertaining"
New York Times

"GIDGET makes the grade"
Life Magazine

GIDGET

3 act comedy by Frederick Kohner.
Cast 8 m, 7 w, plus as many extras
as desired. One set.

DICK CLARK especially recommended the motion picture version of this fresh, happy, and colorful comedy that starred Sandra Dee as "The Gidget" and James Darren as the rather unusual boy whom she encountered during a *most* unusual vacation.

The title comes from the nickname given to the girl—a girl who happens to be a little on the small side. "It's derived by osmosis" the boy explains "A small girl. Sort of a midget. A girl midget. A gidget!"

BEN HECHT called Gidget "A bright sister to *Catcher in the Rye*" while the LADIES HOME JOURNAL considered her "A fresher Françoise Sagan." THE HOLLYWOOD REPORTER reports that Gidget "Leaves you enlightened and reassured as well as entertained," while the STANDARD called Gidget "Refreshingly different."

The leading critics were almost unanimous in their enthusiastic praise of this clean and fresh teen age romance.

The Story of The Play

This refreshing comedy is about a delightful young girl who wants to grow up in a hurry. The single set is a small cove at Malibu Beach in California. At one side there's a small beach hut, and at the other side, a suggestion of a few rocks. That's all there is to it. As the curtain rises, the summer is clearly over. "Gidget" inspects the deserted scene and then starts writing everything she can remember—so that she'll never forget this last summer. As she writes, her thoughts become audible. The light goes out on Gidget, and the lights come up on the boys. It's midsummer now, and they're excited about the wonderful surf! Suddenly their attention is caught by Moondoggie's rescuing someone from drowning—and then he comes in carrying "Gidget" in his arms. Gidget is so happy to be alive and so impressed with her rescuer, Moondoggie, that she refuses to take

his advice to "hurry home to Mamaville." They accept her as a sort of mascot—all of them, that is, except Moondoggie (and unfortunately Moondoggie matters the most). The boys are planning a big beach party, a colorful "luau" to which they're inviting their girls. Gidget is heartbroken to find that she isn't invited. She appeals to "The Great Kahoona," a sort of unofficial king of the beach. She's so eager, he tells her she can come. When she arrives, Moondoggie is furious. He starts a fight with Kahoona and for the first time, Gidget experiences the incredible surprise of realizing that she matters to these boys—that *she's* the cause of this battle. As the play builds to an exciting climax, we see that Gidget has come of age! The *New York Times* called this comedy both "touching and entertaining."

Playbooks 90c

Royalty \$35.00

THE DRAMATIC PUBLISHING COMPANY

179 North Michigan Avenue

Chicago 1, Illinois

New- Lightweight Stage Brace

of
Structural Aluminum

- Improved Design
- Easier-To-Use
- Costs No More

Completely new—the first stage brace improvement in years. Made of strong, light, structural aluminum—with steel hook and shoe. Practically half the weight of wooden types. Tube slides within a tube for easy extension. Quick-acting clamp maintains proper length. Slotted shoe adjustable along entire length. Hook can be turned and engaged while shoe remains fastened.

- No Splinters
- No Broken Wood Pieces
- Stronger Than Wood
- Longer Lasting
- Less Bulky
- Easier-To-Pack
- Lower Shipping Costs

Cat. No.	Capacity	
	Closed	Open
9052	4'	6'4"
9053	5'	8'4"
9054	6'	10'4"
9055	8'	14'4"
9056	10'	18'4"
9057	12'	22'4"
9058	10'*	26'4"
9059	12'*	32'4"

* Three-tube braces

Prices the same as our
2000 series wooden models

Mutual Hardware Corp.

5-45 49th Ave., Long Island City 1, N. Y.
EMpire 1-2480



AS HAS been our pattern since the founding of our organization, each year in one of the issues of **DRAMATICS** we list the Best Thespians of the previous school year. The purpose of this listing is to encourage all Thespians to strive for this national recognition. We believe the listing has done just that.

However, what proved to be an excellent idea when this listing was first published (in very early issues even photographs were included) has now become a real problem due to our spectacular growth. With only 500 or even 1000 affiliated schools, the list of names took only several pages of one issue; but with over 2000 affiliated schools and more to be added in the next ten years, the listing now requires too many pages. Thus this year's listing in the magazine may well be the last.

Growth is our aim, but with growth comes change. Even our procedures today cannot become permanent patterns for tomorrow.

CARL Marder, Sponsor, Troupe 1607, Weatherford, Texas, Sr. High School, speaks out for the speech choir in his article *Something Old—Something New*.

CHARLES L. Trumbo continues his series on nationally known community theaters by featuring in this issue the Kalamazoo Civic Players of Kalamazoo, Michigan.

PROF. B. M. Hobgood stresses *The Popular Arts* in his series, *Introduction to Entertainment*. He presents some very interesting statistics about teenagers' likes and dislikes, and stresses his own definite opinions about the popular and the fine arts.

DR. Earl Blank includes in his *Plays of the Month* the following plays: *Harvey*, *Jenny Kissed Me*, *The King and I*, and *Who Killed Cock Robin?*—all good plays worthy of your consideration for production this school year.

CHARLES L. Jones, editor of *Best of Broadway*, selected for your enjoyment and information the nationally known musical comedy, *The Music Man*. I agree with him that this musical, like *My Fair Lady*, will become very popular for amateur production by our member schools.

PROF. Willard Friederich continues his reviews of short plays which originated in the October issue. Here indeed is a list of one-act plays recommended to you by Prof. Friederich for assemblies, nights of one-act plays, and plays for both festival and contest.

DUE to the illness of Frieda Reed in early September, her article on *Children's Theater* had to be omitted in this issue. However, the *Children's Theater* department will be resumed in the December issue.

THEATRICAL GELATINE SHEETS

ROSCO SUPERLATIVE GELATINES

also
R O S C O L E N E

The Colored Moistureproof Plastic Sheets

SPECIFY "ROSCO" the best color media

Your favorite dealer will supply you.

ROSCO LABORATORIES 29 MOORE STREET
BROOKLYN 6 N. Y.

Book Collections of Royalty-free Plays

Standard Clothbound Editions

New 1959 Publications

COMEDIES AND FARCES FOR TEEN-AGERS*

by John Murray

A new collection of hilarious one-act comedies and farces by a popular playwright. Teen-agers will delight in the amusing characters, the uproarious plots, and the wide variety of settings for these 15 plays, which provide wholesome entertainment to suit the interests and talents of young actors. These plays have all been production-tested and are guaranteed to amuse and delight any audience.

Junior and Senior High.

387 pages; \$4.95

FOUR-STAR RADIO PLAYS FOR TEEN-AGERS*

edited by A. S. Burack

Young people are sure to enjoy these 12 half-hour radio adaptations from great literature. The vivid characters and dramatic impact of the original stories are retained in these radio-style plays. Included are *Pride and Prejudice*, *Lorna Doone*, *Gulliver's Travels* in Lilliput Land, *Great Expectations*, *The Count of Monte Cristo*, *The Coming of the Prince*, *The King of the Golden River*, *The Lady of the Lake*, *Treasure Island*, *Huckleberry Finn*, *The Prince and the Pauper*, and *Around the World in Eighty Days*. These plays may be given over school loud-speaker systems or simply in the classroom without special equipment. A minimum of rehearsal and no memorization are needed for effective use of these dramatizations. Ideal for oral reading.

Junior and Senior High.

246 pages; \$4.00

CHILDREN'S PLAYS FROM FAVORITE STORIES*

edited by Sylvia E. Kamerman

An anthology of 50 short plays adapted from fables, legends, folk tales, and fairy tales. These dramatizations of popular children's stories have flexible casts and require a minimum of scenery and costumes. *Snow White*, *Cinderella*, *The Three Little Kittens*, *Red Riding Hood*, *Rapunzel*, *The City Mouse and the Country Mouse*, *Pandora's Box*, *Rumpelstiltskin*, *The King and the Miller*, *The Princess and the Pea*, *Puss-in-Boots*, and *The Golden Goose* are included, as well as other favorites for boys and girls. The plays are easy to stage and are sure to please young actors and audiences.

Lower and Middle Grades.

583 pages; \$5.95

Recently Published

GOLD MEDAL PLAYS FOR HOLIDAYS**

by Helen Louise Miller

Boys and girls will delight in the wide variety of themes, characters, and settings in these 30 dramas covering major and minor holidays throughout the year. The plays are simple for young players to produce, are guaranteed to entertain their audiences, and give extra meaning to the celebration of special occasions.

Lower and Middle Grades.

432 pages; \$5.00

RADIO PLAYS FROM SHAKESPEARE**

by Lewy Olsson

The dramatic suspense and rich language of Shakespeare's plays have been faithfully retained in these skillful half-hour adaptations of ten famous comedies and tragedies: *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Much Ado About Nothing*, *As You Like It*, *The Tempest*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *King Lear*, and *Macbeth*. The plays may be performed satisfactorily over school loud-speaker systems or simply as classroom exercises without special equipment. May be used effectively for oral reading.

Junior and Senior High.

193 pages; \$4.00

* Listed in the Booklist of the A.L.A.
** Wilson Catalog Cards Available.

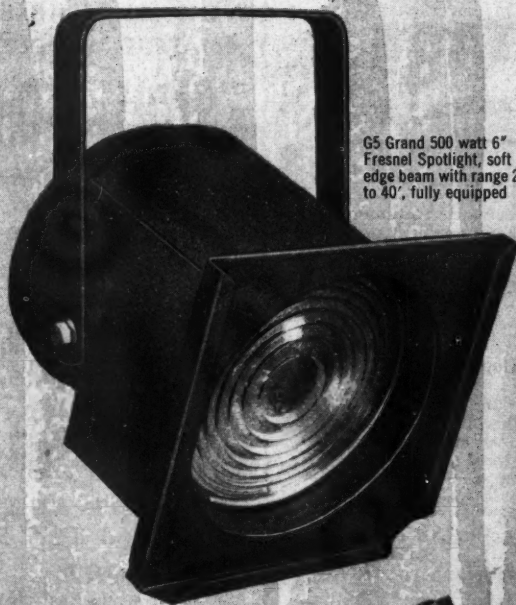
Send for complete catalog of our titles.

PLAYS, Inc.

Publishers

8 Arlington Street

Boston 16, Mass.



G5 Grand 500 watt 6" Fresnel Spotlight, soft edge beam with range 25' to 40', fully equipped



G5864 Grand Sealed Beam Spotlight, no focusing required, long life lamp, inexpensive.



G12 Single Lense Ellipsoidal Spotlight 250-500-750 watt, narrow beam, high intensity



For rent or sale!

COMPLETE LINE OF LIGHTING EQUIPMENT

- SPOTLIGHTS
- FLOODLIGHTS
- FOOTLIGHTS
- BORDERLIGHTS
- DIMMERS
- LAMPS
- STAGE ACCESSORIES
- STAGE EFFECTS
- FAB-SCENE
- STAGE HARDWARE
- BATTEN BOXES
- SCENIC PAINT, BRUSHES

Everything needed for theatrical lighting for commercial, educational or community groups is readily available at Grand Stage Lighting Company . . . from spotlights and dimmers to gelatines and cable. Too, Grand Stage Lighting has one of the largest stock of stage equipment and accessories in the Mid-West. Here, at one company, you can purchase or RENT everything you need to adequately produce your stage success. Competent personnel, with years of stage experience, will advise you on how to produce your presentation at a practical cost. Write today for full details and our free catalog!



GRAND STAGE LIGHTING COMPANY

9 WEST HUBBARD STREET • CHICAGO 10, ILLINOIS

For your winter production....

NIGHT OF JANUARY SIXTEENTH

An extraordinary courtroom drama in three acts and one set by Ayn Rand. For 10W, 11M. Was Bjorne Faulkner killed on the night of January 16th, or is he still alive when Karen Andre is put on trial for his murder? Only the jury, selected from the audience, can supply the answer and determine the ending of this popular and successful play. Books, \$1. Director's Manuscript. Royalty, \$25.

MAGNIFICENT OBSESSION

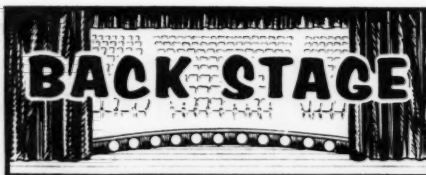
Dramatization in three acts of the novel by Lloyd C. Douglas. One set with a cast of 5W, 5M and extras. It has often been said of this exalting story that the people who become acquainted with it are never quite the same again. The play retains the elements which made the original so absorbing. Books, \$1.25. Director's Manuscript. Royalty, \$25.

If you have not already received our play catalogue, ask us to send you one.

Play Department

LONGMANS, GREEN & CO.

119 West 40th Street, New York 18, N. Y.



SPEAK WELL YOUR PART

BEAUTIFUL scenery, fabulous costumes, superb staging and blocking, excellent programs, well-trained ushers — all ingredients for a successful performance, yet your audience leaves after the closing curtain dissatisfied, disappointed, frustrated. Why? *Your actors did not speak well their parts.* Thus the beauty of the play was lost to them despite its setting, costumes, staging, and blocking. The core of any play is the spoken word.

One must remember that our hearing in today's world is controlled by the turn of a knob. We are all lazy listeners, for we are becoming mentally deaf through our television and radio sets. We control volume in our living rooms so that we do not have to listen. We hear without any effort on our part to listen.

Thus to me live theater is in competition with television not so much with the caliber of show, superb performances, beautiful sets, but with the spoken word. How often have you heard the criticism: "Why should I go to the play; you cannot hear them"? Not a word about the set, the costumes, the blocking, or the staging.

But you, the director, say that you can understand every word! Do you? Or have you heard the lines spoken so often during the five or six weeks' rehearsals that you know the lines so well that you assume you hear them? I'll wager that you could read lips of the members of your cast by dress rehearsal. Thus you must eliminate yourself as a listening judge. Rather, invite adult members of your faculty to sit through the last week's rehearsals. They will tell you frankly whether or not your cast is speaking well their parts.

The commercial theater is just as guilty as the amateur theater, if not more so. I have often sat through a number of Broadway plays — and I had a good seat — hearing only about fifty per cent of the lines. Maybe that is why musical comedies are so successful, for in most cases you can hear the music and the singing. "Live" theater will not remain alive long if the audience misses too much of the spoken words.

We all agree that high school theater is a splendid area for developing poise, character, appearance before an audience, and speech. We are training students not for professional theater careers, but for careers in all areas. We need scientists, engineers, doctors, housewives, lawyers, ministers, yes even school teachers who can speak well their parts. Let's teach them through our theaters to do just that.

IN MEMORIAM

JOSEPH G. WHITE

SPONSOR, TROUPE 1576

HIALEAH HIGH SCHOOL

HIALEAH, FLORIDA

A SPONSOR SPEAKS

"**I** AM resigning from my position here this year after six years in sponsoring Troupe 1327. I cannot sing enough praise for the society and what it has done for our students. It's been a pleasure. I may be sponsoring another troupe in another part of the state in a few years." — Rawley T. Farnsworth, Sponsor, 1958-59, Troupe 1327, Wichita, Kansas, West High School.

NOW AVAILABLE FOR
AMATEUR PRODUCTION

"SHOW BOAT"

the immortal musical of this generation

by JEROME KERN

& OSCAR HAMMERSTEIN 2nd

based on EDNA FERBER'S novel

"ANNIE GET YOUR GUN"

by IRVING BERLIN

& DOROTHY & HERBERT FIELDS

Address all inquiries to:

AMATEUR PLAYS

ROOM 1104

11 East 44th Street

New York 17, N. Y.

Thespian Jewelry and Stationery



	Pins	Charms
Official plain, gold plated . . .	\$1.50	\$1.50
Official gold plated, 3 sapphires . . .	2.50	2.50
Official 10K gold, 3 pearls . . .	5.50	5.50
Official 10K gold, 8 sapphires . . .	8.00	8.00

Star and Wreath Dangle, gold plated or sterling . . . \$.50

Keys:

Official plain, sterling silver . . . \$2.00
Official plain, gold plated . . . 2.25

"Orders must be sent on official order blanks signed by your Troupe Sponsor. Mail directly to the L. G. Balfour Company, Attleboro, Mass."

TAXES: Add 10% Federal Tax and any State Tax in effect to these prices.

STATIONERY ENGRAVED WITH NATIONAL THESPIAN INSIGNIA.

#1225 White Vellum 7 1/4 x 10 1/2 6 Quires (quire is 24 engraved sheets — 24 plain envelopes)
Total price \$8.40

Postage prepaid. Any State Tax is in addition. Minimum order 6 quires

L. G. BALFOUR Company
ATTLEBORO, MASSACHUSETTS

HOT OFF THE PEN OF THESE
FAMILIAR AUTHORS ARE OUR NEWEST ---

TUNE IN ON TERROR

JAY TOBIAS

3 Act Mystery — 6 m., 8 w.

THE SKY'S THE LIMIT

LE ROMA ESHBACH GRETH

3 Act Comedy — 6 m., 8 w.

FINAL EDITION

ROSEMARY J. OWENS

1 Act Drama Contest — 2 m., 2 w.

SUMMER AND STOCK

JOHN HEALY

1 Act Farce — 3 m., 4 w.

And many, many others. Write for our free catalog. Your key to successful productions.

ELDRIDGE PUBLISHING CO.

FRANKLIN, OHIO and DENVER 2, COLO.

Sculpt-O-fab

COLLOID TREATED FABRIC

the FANTASTIC PLASTIC

IT'S EASIER WITH "SCULPT-O-FAB" TO MAKE...

- SPECTACULARS ● HEROIC FIGURES ● OUTDOOR DISPLAYS
- ARMOR ● SCENERY ● PROPS ● MASKS ● TREES ● ROCKS

"SCULPT-O-FAB", THE FANTASTIC PLASTIC OUTMODES PAPIER MACHE, BUCKRAM AND ENDLESS WIRING.

Because it slashes production time and costs. Lightweight beyond belief. It is unbreakable and weatherproof too. Now packed in easy to handle single or double width 25 and 50 YARD ROLLS.

DIP IT!

SHAPE IT!

CAST IT!

DRAPE IT!

IT'S EASY HERE'S HOW!



Step 1 Completely cover object with patches of tinfoil. A dab of SCULPT-O-FAB separator holds tinfoil in place. (tinfoil acts as a separator).



Step 2 From roll of medium weight SCULPT-O-FAB tear small swatches, dip into our Activator, then immediately apply over tinfoil. (Only one layer is necessary).



Step 3 When object is completely covered with SCULPT-O-FAB and thoroughly dry slit the SCULPT-O-FAB with razor and remove the SCULPT O-FAB SHELL.



Step 4 Here is SCULPT-O-FAB head, removed from the model which was originally covered with tinfoil. Finish by taping slit with thin strips of SCULPT-O-FAB.

- SCULPT-O-FAB Cuts Production Time and Cost
- It's Lightweight Beyond Belief
- It's Unbreakable and Weatherproof, Too

WRITE FOR DETAILED LITERATURE AND PRICE LIST

Ben Walters inc.

156 7th AVENUE, NEW YORK 11, N. Y.
ALgonquin 5-1500

Costumes by ...



Serving the
Middlewest with
Rentals of ...

Complete sets of costumes for
plays, pageants, operettas, and
including wigs, animals and
Santa.

Carry stock of Theatrical Make-
up and accessories.

Immediate reply to all inquiries.

BARNES COSTUME CO.
1130 W 3rd St., Davenport, Iowa

B'way & TV Stars Wear **MANHATTAN COSTUMES**

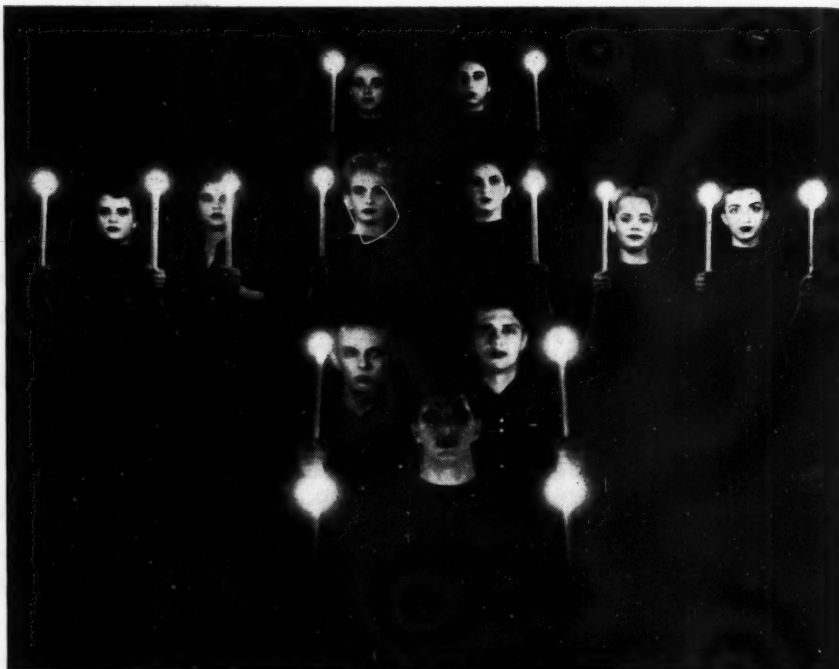
We costume many N. Y. stage and
TV productions. These same fresh
and attractive professional cos-
tumes are available at moderate
rental rates for little theatres,
schools, churches, groups, etc. We
stock all periods for plays, oper-
ettas, and musical comedies. Our
workrooms are continually making
entire new costume productions for
rental. All costumes are cleaned,
altered and styled under the super-
vision of our own professional de-
signer.

Write, giving requirements and
performance dates, for complete
costume plots and estimate.

•
Costumer for American Shakespeare
Festival, Stratford, and N.Y.C. Opera Co.

•
Brochure upon request.

Manhattan Costume Co., Inc.
549 West 52nd Street New York 19



Credit: Dennis Norton, Weatherford, Texas
Verse choir narration for an Easter program, Troupe 1607, Weatherford, Texas, Senior
High School, Carl Marder, Sponsor

SOMETHING OLD — SOMETHING NEW

By **CARL MARDER**

"THERE'S nothing new under the sun" are words of wisdom and truth, and certainly we who are working in the realm of dramatic arts are constantly aware of the fact — the same plot appears in play after play — and, all too often, productions are only carbon copies. Yet, we still strive to be new, creative and original.

Our high school decided to compromise on the fact that there's nothing new and try one of the oldest forms of drama, but put a new face on it — the speech choir.

Early last September, we organized a speaking choir on a similar basis one would organize a singing choir. We met after school twice a week and began with twenty-five members. Knowing nothing could last twice a week all year without extreme enthusiasm, we started out with big plans to strive toward perfection, performing only three times a year, but doing an outstanding and startling job these three times. We worked forty to fifty hours on each selection we chose, and no selection was more than ten minutes long. We began by experimenting with the human voice and finding not only idea, but mood and emotion, could be projected through vocal sound. We added some movement and always kept in mind the dramatic appeal to the eye as well as the ear. Working realistically as well as experimentally, we achieved success.

We decided to have costumes, or uniforms. Not wanting to be too traditional or confined by what everyone else had done, we chose black dance skins and leotards. From time to time we added a touch of design to these basic black outfits to aid the selection, such things as capes, top hats, etc.

For our Easter production, our speech choir took positions to form a cross. When we did James Weldon Johnson's *The Creation*, we worked in the abstract and on five odd levels.

Voices were divided differently for each selection because we realized that voices are not solely "high," "low," or "medium."

The greatest asset we feel we attained is that which all students of drama seek — training and experience. Now, this sounds simple, but the training and experience which we gained was controlled and disciplined. Vocal training came, dialect errors disappeared, and voice and breath control and power were achieved. The same happened with movement and body control. Students' timing was improved.

EIGHTEENTH SUMMER

Comedy 3 acts

By BERNICE MARTIN

6 MEN
6 WOMEN

•
EXTERIOR
(PATIO)

•
BOOKS, \$1.00

•
ROYALTY
\$25 — \$20

Life becomes complicated for Molly when her distant cousin, Jeannine, becomes her houseguest for the summer. Jeannine confides to Molly that she is recently married to a young man in the Air Force, and that her father has sent Jeannine to stay with Molly's family in the hope that a wholesome life with a normal small-town family will cure her of what Father considers an ill-advised marriage. Jeannine breaks up the love affair between Molly's best friend, Judy, and Duncan, the boy next door, with whom Molly herself is secretly but hopelessly in love. Jeannine is instrumental in involving Duncan, and Sandy, who is staying with the Duncan's family for the summer, in a hit-and-run automobile accident. Sandy's intelligent manner of handling the crisis brought on by Jeannine's lack of principle regarding the accident makes Molly begin to see the people around her in a more realistic perspective. The conflict of character makes the story amusing, but there is an underlying seriousness as Molly wrestles with conflicting loyalties and the dawning knowledge that assuming adult responsibilities is a more complicated business than she had realized. A fine, realistic play for high schools, in which all the characters are in their teens, the adults never appearing on stage.

Comedy 3 acts

TOMBOY WONDER

By WILLIAM WALDEN

Mary Turner, a shy, plain-looking girl of 17 who never dated a boy and whose favorite attire is bluejeans, reluctantly obeys her mother's dictum one evening to "dress up the works." Transformed by pretty clothes and makeup, she strongly attracts her secret heartthrob, George Meissner, a football star who has been courting her older, more popular sister, Fluff. That same evening, after taking a cold medicine mislabeled by the local pharmacist, Mary becomes a female Samson — for how long, nobody knows. Mrs. Turner tries desperately to keep this quiet, but it leaks out. Mr. Turner, who always wanted an athlete in the family is delighted; Fluff simmers with ill-concealed jealousy; the high school wrestling coach asks Mary for an assist, and the whole town becomes agog. Then the news is picked up by a wire service, and repercussions spread: Mary is asked to pose for *Life*, break the women's record for the javelin throw, and wrestle an alligator in Key West. Despite her fame, Mary is miserable because she and George have split up after a tiff over male vs. female athletes. It seems Mary will regress from tomboy to freak, but disaster is narrowly averted, largely through Mr. Turner's common sense, and life at the Turner house returns to normal bedlam.

3 MEN
4 WOMEN

•
INTERIOR

•
BOOKS, \$1.00

•
ROYALTY
\$25 — \$20

SAMUEL FRENCH, Inc.

25 West 45th Street
New York 36

The House of Plays

7623 Sunset Blvd.
Hollywood 46

Best Thespian Honor Roll

1958-59

TROUPE

- | | | | | |
|------------------------|-----------------------|-------------------------|-----------------------|-----------------------|
| 1 Bud Enders | Tim Shireman | 148 Meredith Waller | 222 Deanna Jerome | 297 Mary Lane |
| Charles Dowler | 70 Sylvia Field | John Myers | 223 Diana Falkenhan | 299 Rodney D. Henry |
| Jerry Sands | John Dinneen | 149 Deanna Jackson | Earl Kelly | 300 Alice Applegate |
| John McIntyre | 71 Jackie Guild | 152 Ray Evans | 225 Fred Blanford | Wayne Rector |
| 2 Sharon Satterfield | 76 Gary Tusberg | 154 Stan Flerlage | 227 Ronald Motter | 301 Ann Hazel |
| Barbara Hirt | Isabel Woods | 155 Vicky Cullen | 228 Kenneth Brummel | Stewart Roberts |
| 4 Sue Snyder | 77 Jayron MacDonald | 156 Susan Rubin | 229 Barbara Muerhoff | 303 Jeffrey Handran |
| James Salzer | 80 Linda O'Dell | Suzanne Boudette | 230 Judith Fisher | 304 Deea Hamilton |
| 6 David Wolfe | 81 Ted Mischuk | Pat Walters | 234 Chris Cunningham | Ed Williams |
| Jeff Brothers | 85 Kathlene Gallagher | Sue Rhodomoyer | Sara Barnett | 305 Steven Lynch |
| Mickey Kohler | 86 Jerry McMicken | 159 Dorothy Freeman | 235 Bill Jackson | Lennart Berggren |
| Jean Drexel | Carolyn Baker | Charles Sohn | 236 Kenneth Hendrix | 308 Joan Taussig |
| 8 Gerald Towns | 88 Lovea Lee Stanley | 160 Emily Anne Bridges | 238 Eileen Boland | William O'Brien |
| 11 Ann Marie Palmisano | Kemp Littlepage | 161 Barbara Hermling | 240 Judy Clark | 310 Jean MacKenzie |
| Colleen McKernah | 90 Lloyd Bryant | Kathe Decker | Ray Thompson | Diane Shipbaugh |
| 12 Lu Rae Sharp | 91 Christie Clements | 162 Harry Rutledge | 241 Ron Ewing | 311 Andre Fontaine |
| 13 John Barritt | 93 Dave Charlsen | George Anne Porter | Alice Ogden | 312 Paige Patterson |
| Leon Cahwiler | 94 Glenn Andres | Sharon Scoville | 242 Frank Carns | Anne Gruenig |
| Bill Petit | Don Johansen | Sylvia Schmidt | Mary Byrne | 313 Richard Cutler |
| Lynette Lyndrup | 95 Mary Jarois | 163 Sandra McNair | 243 Kenneth Robbins | Dean Sheffield |
| George Haley | 98 Riall Nolan | Arthur Sheppherd | Cynthia Carroll | 315 Donna McElroy |
| 14 Phil Atkinson | 99 Judie Miles | 164 Samalyn Baker | 245 Jerry Beabout | Jan Houck |
| Sandi Groh | Peggy Marchio | 166 John Clum | 248 Tony Dunn | 316 Jonell Garrett |
| 15 Jeff Milet | 100 Larry Dear | 167 Earl Aiken | Judy Sinko | 317 Jim Courtright |
| Kathy Vincent | 101 Murray Robinson | 168 Jim Stone | 249 Jimmie F. Kiihnl | 318 Jimmy Jennings |
| 16 Kay Mitchell | 102 Harry McCracken | 172 Jim Smith | 253 Vicky Johnson | 319 David Coleman |
| 17 Charles Simpson | 103 George Hrubecy | 173 Ronald Rundt | Stephen Seaman | 320 Judy Kramerich |
| 18 Pamela Shephard | Nancy Bredendick | Jack Hammersmith | 254 Suzanne Guillotte | Joe Vukelich |
| Margaret Henning | 105 Leonard Copple | 174 Judy Andreoli | 255 Jerry Minte | 321 Carol Fetcko |
| 21 Karen Pfanning | 106 Holly Kapple | 175 Richard Geist | 256 Jessie Kincheloe | Henry Brown |
| Jane Hubble | David Shaul | 176 Rita Dorgan | 257 Roseann Marsicano | 322 Barbara Strifling |
| 22 Pat Smilanich | Cheryl Turner | John Burkert | Barbara Yale | Susan Pepper |
| 23 Dixie Lee McClellan | 108 Agnes McKirdy | 177 Barbara Albright | 258 Bill Bostick | 323 David Whitlock |
| 24 Mary Sue Staton | 112 Janet Patterson | 178 Darlene Paffas | Jack Deaver | 324 Gilbert Geiger |
| Betty Carroll | Marlene Mallarnee | Sharon Stauffer | 259 Christopher Kapp | 326 James Fee Huly |
| 26 Judy Lenzmeier | 113 Nina Neal | 180 Sydney Layman | Susan Talbert | 327 Linda Kurland |
| 27 John Welzen | 116 Jill Mangis | 184 William Showers | Steve Bingham | 329 Larry Kirkpatrick |
| 29 Sandy Simpson | Dianne Norvell | Margrett Kennedy | Carman Bradley | 330 Mary Ann Austin |
| 31 Valisue Barnes | 118 Connie Koudela | 185 Randy Grimec | 261 Janet Rich | Joyce Ann Wimer |
| James Brown | 119 Kaye Ann Felsner | Charlotte Cone | John Schmidt | 333 Walter Cadogan |
| 32 Joe Murrie | 120 Earla Williamson | 186 Alice Morris | Byron Johnston | Irwin Harris |
| 33 Martin Kralik | Edward Ware | Steve Schumacher | Jack Pierce | 335 Darrell Strifley |
| 35 Jim Bixler | 121 Richard Reed | 187 Carolyn Rose | Stanton Coffin | 336 Mary Lee Chambers |
| 37 Bonnie Overton | Diane Brown | 188 Anne Reichwein | Susan Nelson | 337 Gary Cramer |
| 38 Steve Porter | Susan Volkman | Patrick Shaughnessy | Rosalie Nama | Bethella Irvin |
| Kristi Slayman | Donald Fulton | 190 Nickolas Adams | Mary Ann Dyer | 338 Bob Johnson |
| Brent Robinson | 122 Gerald Moore | Diane Jensen | 263 Fredrick Erickson | Donna Hoyle |
| 41 Carl Johnson | Libby Blechman | 191 R. R. Anderson | Kent Ross | Betty Webb |
| Margot Stubbs | 123 Kay Kuyper | T. Carter O'Brien | 264 Nora Ann Null | Sharron Bunn |
| 42 Sandra McCuiston | 124 David Giber | Kathleen Markwell | 268 Wayne Shulz | 340 Susan Jones |
| 43 Jane Bradley | Zoeann Laurine | Raymond Laurent | Dick Reed | 342 Beverly Needs |
| John Day | 126 Spencer Gibbins | 197 Jon Duke | 271 Carole Jaeger | 343 Tim Miller |
| 45 Karen Williams | Sam Schmidt | 198 Kate Hamilton | Jim Thorpe | Emily Morgan |
| 48 William Foerber | 127 Ralph Magill | Jerome Evans | 272 Nancy Aanes | 349 Marietta Jackson |
| Patricia Olson | Asimina Kartos | Roxanne Butts | Susan Beasy | Thomas Ray Cole |
| 51 Lois Moats | 128 Gwendolyn Wilson | Henry Bowman | 274 Joan D'Alessandro | Lynn Fitch |
| 52 Gary Pettinger | 129 Barbara Anderson | 201 Charles Saunders | Larry Green | 353 Nancy Frazier |
| Sharon Magnuson | Bobby Goodnight | 202 Phillip Miller | 276 Michael Slade | James Parramore |
| 54 Bill King | 130 Rick Reifsteck | 203 Steve Stanley | Hildreth Price | Martha Wofford |
| Carolyn Conaway | William Lundy | 204 Susan Chapman | 277 Peggy Cox | Cornelia Powell |
| 56 Linda Talbott | 131 Arthur Eiff | 205 Frances Murchison | Yvonne Hope | 360 Jack A. Wiles |
| Jon Wheaton | 132 Gerry Gutman | 209 Marvin Richards | Bob Lafitte | 364 Katherine Beckman |
| 57 James Beshear | Amy Malamy | James Shafland | 279 William Sheppard | 365 Judy Truscott |
| Nancy Jo Doup | Nick Amato | 210 Lou Anne Taylor | Cynthia Ann Ward | 366 Barbara Hutson |
| 59 Diane Corenman | 133 David Christner | Andre Sedriks | 282 Sharol Morrison | Jayne Haynes |
| Constance Stowring | Kay Hayzlett | 211 Larry Heagle | 283 Earl Reed | 370 Clyde Burke |
| 60 Jim Westerberg | 136 Dick Barnes | Bert Jordan | 287 Terry Sage | Kathy Gunnoude |
| 61 Fred Tackitt | 139 Eldon DeWeirith | 212 Judy Mickleal | Linda Vigneron | 373 Ronald Fortin |
| 62 Steve Gritten | 140 Frances Gillespie | 213 Mary Carey | Carole Berlin | 374 Barbara Blunt |
| Donna Youmans | Janice Willis | 216 Tommy Rodman | Gerald Felix | 380 Sue Hale |
| 65 Jeff Dawson | 141 Ann Slater | Carolyn Johnson | 289 Paul Crabtree | Floyd Culver |
| Barbara Sims | Kathy Howe | 290 Barbara Girolimetti | 291 Meredith Hayes | 381 Judy Holmes |
| 66 Kent Gurney | 142 Patti Rechter | 292 Douglas Koertge | 293 Enese Gedeon | Don Rusk |
| Wm. Riefer | 143 Kenneth Peck | 296 Frances Blossom | 299 Sam Weil | 382 Barrie Cornelius |
| 68 Barbara Woodward | Willard Young | 221 Mary Lynne Evans | | Danny Connor |
| 69 Beverly Bottge | 144 Dave Badman | Burl Swiger | | |
| | 146 Marcia McCombe | | | |

(Continued on Page 25)

The Popular Arts

By B. M. HOBGOOD

WHAT do the young people of America prefer in entertainment today?

A study made this year of typical high school and college students gave some interesting answers to this question, some of which confirmed usual assumptions and some of which raised further questions.

It was confirmed, for instance, that these young people accept movies as their favorite form of entertainment, but that they spend much more time watching TV. Television claims four times as many of their leisure hours as does motion pictures, listening to popular music occupies three times the same number of hours, and sports activities take twice as much of their time. The group studied spends up to ten hours a week on various kinds of informal entertainment.

These results were expected, although the average amounts of time spent were unknown. We didn't know the typical teenager spends sixty hours a week on entertainment, but the total seems reasonable. The survey bears out an earlier guess that the college students have less leisure time, as they were reported having forty-five hours for entertainment weekly.

A mild surprise shown in the study was that teenagers (who overwhelmingly favor Rock 'n Roll) prefer featured vocalists in popular music performances, while the college student (who likes jazz almost as well as Rock 'n Roll) would rather hear strictly instrumental arrangements of favorite songs. A more significant revelation was the report that this group considers TV the most important form of entertainment, but feels the theater and films offer a consistently higher standard of quality.

Long examination of this study resulted in the conclusion that young people today are more realistic, less sentimental, and more difficult to impress than their parents were at the same age. Then why do we also find them confused about what they like, what is best, what is most important?

It is probably because they are being asked about entertainment. Very few people of any age think seriously about entertainment, tending to accept or indulge it unquestioningly. Actually they know very little about it and, as a result, have confused opinions and evaluations.

A collector of typical audience opinions would have an amusing welter of careless, off-handed remarks which mean almost nothing since they are so obviously in conflict with actuality. For instance:

People will say a show was "impressive"—when it was only big and loud.

Or they will say it was "realistic"—



Porgy and Bess is cited as "one of the most exalted works in modern drama" which is passing from a minor status as only a fine example of Popular Art to the more lasting recognition accorded examples of the Fine Arts. The picture is from the Samuel Goldwyn film, starring Sidney Poitier and Pearl Bailey (left).

when only scenery and properties resembled reality. And they will say —

It was "tragic"—when it was only sentimental.

It was "beautiful"—when it was only pleasant.

It was "original"—when it was only surprising.

It was "clear"—when it only made one point.

It was "profound"—when it was only hard to understand.

It was "truthful"—when it only stated the majority view.

It was "religious"—when it was only based on a Biblical story.

It was "perfect"—when it only had no obvious mistakes.

It was "the greatest"—when it was only this year's best.

These typical reactions show an extreme confusion between quality and appearances. They show too a gullibility which associates merit with admirable story or content, and a feeling that one should praise when actually the show simply provided a satisfying identification experience. Yet all of us know that fine appearances don't equal quality necessarily, just as we know that things which personally satisfy us are not therefore the best.

The fullest enjoyment and the most sophisticated response to entertainment is what we have called the *admiration response*: an informed and alert realization of what is being done, how, and why. The person who responds to entertainment in this way is seldom confused in judgment. His eyes and ears are open, his mind is open, and his feelings are sensitive to the best. He understands the pleasure of his own identifica-

tions, but doesn't feel he must defend them by praising which stimulated that pleasure. Finally, he knows something about the principles of entertainment and its various media.

Such a spectator is a realist truly. One of the first things he realizes, after just a little thought about entertainment, is the difference between the Popular Arts and the Fine Arts.

The Popular Arts are the most familiar types of entertainment. They include today the Mass Media (movies, television, radio, popular music) and other forms of amusement which present stories, music, dance, and drama. The Fine Arts include literature, painting, sculpture, architecture, "classical" music and dance. They are not generally familiar, or even available, to the public.

The Popular Arts are literally the arts of the people. Therefore a Popular Arts product is made to gain the approval of a huge audience. Its purpose is to stimulate full enjoyment almost immediately; in other words, it is easy to like.

By contrast the Fine Arts do not seek immediate or wide appreciation. Only an informed spectator, who is familiar through frequent experience of Fine Arts products, will be able to give a completely sympathetic response to them. Even then such a spectator may fail to enjoy a significant new approach to art.

The purpose of the Fine Arts is to make a complete expression of an idea or feeling through the medium of the art. Whereas the Popular Arts product must succeed almost immediately with millions, the Fine Arts product needs only enough support to encourage its creator—who can afford to wait for

(Continued on Page 23)

Lighting Fixtures

By JOEL E. RUBIN

THEATRICAL lighting fixtures start with the light source, usually the incandescent lamp. The most common variety of incandescent lamp is of course the household or "general service" lamp, available in wattages from 25 to 150 watts. Incandescent lamps used on the stage range in size from such general service lamps to the special spotlight and floodlight lamps of 500, 750, 1000, 1500 and 2000 watts, and on special occasion as high as 3000 watts.

Of course it is possible to take an ordinary incandescent lamp and make a rudimentary lighting fixture... everyone is familiar with the process of adapting a large size tin can for this purpose. But it will be soon found that the equipment is neither adaptable nor efficient, dependable or safe. One turns rather quickly therefore to commercially available stage lighting fixtures which are designed and engineered with just such aims in mind. It is found, for instance, that with a specially-designed reflector placed behind the incandescent lamp, the amount of light produced by the unit may be doubled. And in still other cases, by placing a reflector behind the lamp and a lens in front of it, the intensity of the light may be further increased. In addition to simply increasing the intensity of the light, the addition of lens and reflector elements also yield greater control and flexibility over the unit. Such a unit can be spotted or flooded, allowing accurate focusing of the beam of light. In general, most stage lighting fixtures with lenses are capable of being spotted or flooded, while most fixtures without lenses serve efficiently only as floodlights.

Even between commercially-designed lighting equipments there will be many differences between the various manufacturers. How is one to determine what constitutes a safe, well-designed, flexible lighting unit? Here is a beginning rule to follow: *Do not use and do not accept for use any item of electrical lighting equipment that is not specifically approved by the Underwriters' Laboratories.* This approval is contained in a master Underwriters' Laboratories catalog revised bi-monthly and called the "Electrical Construction Materials List." Underwriters' Laboratories have tested spotlights, switchboards, plugs, cables, striplights, and countless other stage electrical items which make up a complete lighting installation. Some of these have been found acceptable for theater use and others not. The U.L. listing for an article of lighting equipment means that the article was found *suitable and safe* for its intended theatrical purpose. In purchasing any item of equipment,

therefore, make the acceptance of that article conditional upon that item being U.L. approved, and make the manufacturer state in writing that the item is U.L. approved.

In the two drawings which accompany this article are shown the basic stage lighting fixtures, the wattages commonly employed lighting the school stage, and the optical characteristics of the fixtures.

The *ellipsoidal-reflector spotlight* is used for frontlighting of the stage acting areas from the auditorium, and frequently for other lighting effects behind the curtain. Accurate framing devices are an integral part of the unit, so that the overall size and shape of the light beam may be altered. The ellipsoidal-reflector spotlight is the most efficient of the types in normal use. A glance at the optical diagram will show that the lamp in this unit is designed to burn in a base-up position. Like all lighting fixtures designed for theatrical purposes, a color frame holder is provided for the purpose of receiving gelatin color filters or the

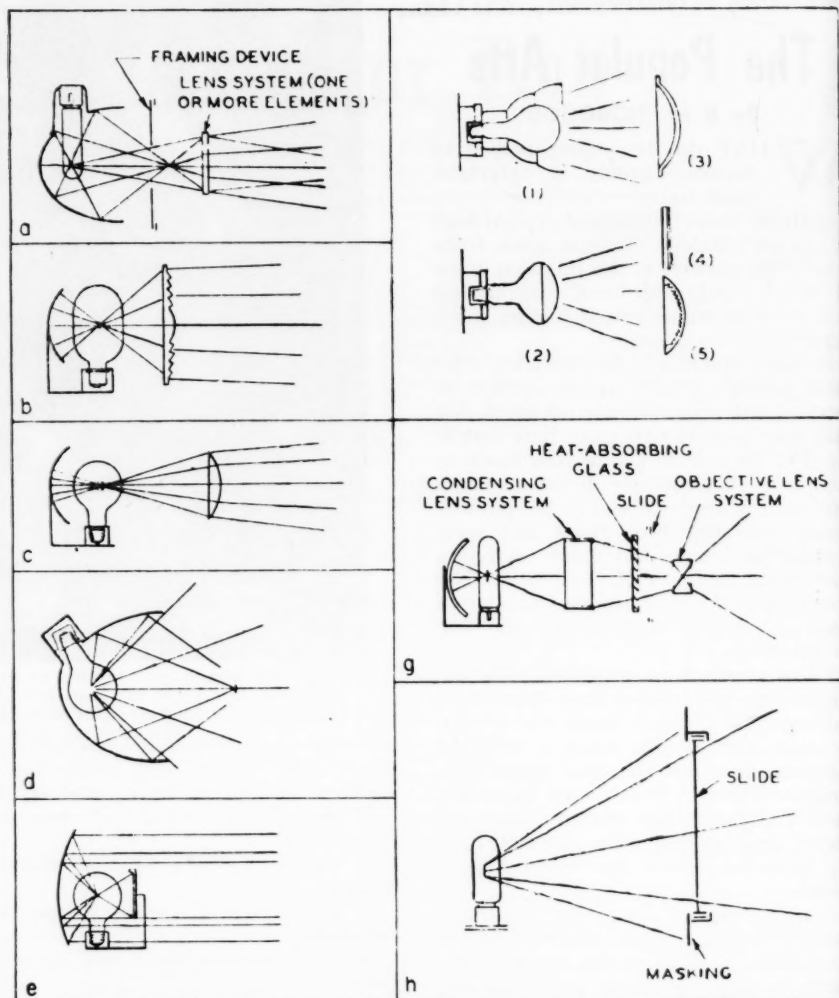
newer longer lasting plastic color filters.

The *Fresnel-lens spotlight* is used to light stage areas behind the main curtain. A focus slide is provided at the bottom of the unit so that the lamp may be moved within the housing thereby causing "spotting" or "flooding" of the light beam. The optical characteristics indicate that the fixture is designed for the lamp to burn base down or horizontal.

The *plano-convex lens spotlight* preceded both the ellipsoidal-reflector and Fresnel-lens spotlights in development but since it is less efficient and less versatile than either of those units, it has tended to find less use in modern installations. Occasionally, however, for creating a small diameter spot of light for certain projection and other effects, the plano-convex spotlight will be of considerable value.

The *scoop floodlight* provides a broad diffuse field of illumination. It is used for lighting of backdrops, door and window backings, and at times to achieve

(Continued on Page 22)



Optical characteristics of stage lighting equipment: a. Ellipsoidal-reflector spotlight. b. Fresnel-lens spotlight. c. Plano-convex-lens spotlight. d. Scoop-type floodlight. e. Parabolic-reflector floodlight. f. Striplight: (1) reflector with general service lamp; (2) reflector lamp; (3) glass roundel; (4) sheet style color medium; (5) spread lens roundel, plain or colored. g. Lens-type scenic slide projector. h. Lensless type scenic slide projector (Linnebach type). Reproduced by permission of the Illuminating Engineering Society from the **I. E. S. Lighting Handbook**, 3rd edition, New York, 1959.

The Kalamazoo Civic Players

By CHARLES R. TRUMBO
and POLLYANN

KALAMAZOO, Michigan, located midway between Detroit and Chicago, is one of the state's fastest growing communities. Founded in 1826 it was early settled by Holland immigrants, and a large part of the population is still of Dutch background. Industrially the city has for years been a center of the paper industry; however, the phenomenal growth of the Upjohn Pharmaceutical Company and the influx of other manufacturing concerns have given the town widely diversified industries.

Three colleges, the Western Michigan College of Education, Kalamazoo College, and Nazareth College give a fine educational and cultural background for not only the "live" theater, but for the symphony orchestra, the Junior Symphony Orchestra, Art Institute, and many other cultural and entertainment projects. Thus it was only a matter of time before a civic theater became an essential pillar in the growth of the community.

Around a nucleus of three ex-stock company players of the defunct Wright Stock Company, Arthur Kohl, Howard Chenery, and Frances Hall Kohl, a mixed troupe of amateurs and professional theater personnel initiated nine shows at the Lincoln Auditorium in the summer of 1929. The first play presented by this group was *New Toys* on July 24. Thus the Kalamazoo Civic Players was born although this title was not official until the 1930-31 season.



Hamlet, Kalamazoo, Michigan, Civic Players

The organization prospered even during the trying days of the depression of the 30's. One of its generous benefactors was Dr. W. E. Upjohn of the Upjohn Pharmaceutical Company, who built for the people of Kalamazoo a new civic auditorium, now located at Park and South Streets. The Civic players now had a permanent home. This theater, according to Bram Nossen of the New York Times, was the loveliest and best equipped theater in America.

In addition to the presentation of plays throughout the regular season, the Civic Players embarked into new fields: Radio, Players Workshop, The Spotlight (a professionally composed theater program), Children's Civic Theater, Playwriting, and Photography. Under capable leadership and professional directors and technicians, the Civic Theater grew to undreamed heights of its founders. With

an estimated membership of nearly 2000, with over 267 productions this community theater has become nationally known for its excellent selection of plays, its superb performances, and in outstanding work in Children's Theater. The city of Kalamazoo can be proud of its civic theater, which continues to bring annual live theater for their enjoyment. Here is indeed theater off Broadway. Only by high school theater, college and university theater, and community theater can "live" theater be kept alive in the so-called "sticks."

Probably the true value of amateur theater is best expressed in the following words of the late Dr. Allen Hoben, the first president of the Civic Theater's Board:

"Some evening you will come here weary of the humdrum. I do not mean in revolt, but deflated. Your daily round, however well done, in office, school, or home, will seem a bit flat. Somehow there ought to be more zest, more range, more emotional warmth in the life of even an average citizen in Kalamazoo.

"To be sure, there are always many funny things on the margin of experience, but they too seldom break out into healthy laughter. In sadness too one needs vicarious help, as in all of the odd fate that spells comedy and tragedy for us mortals.

"In the spirit of the amateur, and without regard for class or status, literally scores of players unite here to banish for an hour or so the weariness of which I have hinted and which is incident to our highly organized society. They find no end in this form of self-expression, and the total effort by which they awaken to renew the illusion of the stage and so interpret life is very considerable. On both sides of the footlights your partnership is invited in this enterprise that enriches our community."



The Madwoman of Chaillet

THE DIARY OF ANNE FRANK

THE HAPPIEST MILLIONAIRE

NO TIME FOR SERGEANTS

TALL STORY

VISIT TO A SMALL PLANET

THE MAN IN THE DOG SUIT

DEAR DELINQUENT

CLOUD SEVEN

A YOUNG LADY OF PROPERTY

THE DANCERS

THE CURIOUS SAVAGE

THE TEAHOUSE OF THE AUGUST MOON

I REMEMBER MAMA (High School Version)

GRAMERCY GHOST

JUNIOR MISS

IT HAPPENED THIS WAY (new)

HER MAJESTY, MISS JONES (new)

FAIR EXCHANGE (new)

*Dramatists
Play
Service
Inc.*

*14 east
38th street
New York
City
16*

SCROOGE

CHARLES DICKENS' *A Christmas Carol* ADAPTATION BY
DAILEY PASKMAN

The original text of the story from which LIONEL BARRYMORE enacted and recorded his immortal performance of Ebenezer Scrooge. This adaptation has just been made available for nonprofessional use for the first time, through the Dramatists Play Service.

A PERFECT CHOICE FOR YOUR CHRISTMAS PLAY



Lionel Barrymore as "Scrooge"

Photo Courtesy of MGM Records

7 men, 2 young men, 1 boy, 2 women
Books, 75c

Simplified staging. Little scenery
Fee, \$15.00

1959-1960 Catalogue now Ready. Send for Free Copy.

DRAMATISTS PLAY SERVICE, Inc.

14 East 38th Street, New York 16, New York

Best of Broadway

By CHARLES L. JONES

NEXT month Meredith Willson's *The Music Man* will embark on its third year as one of Broadway's top musicals not only in popularity but in longevity. During its fabulous two-year run *The Music Man* has captured the hearts of the critics and the American public alike and succeeded in winning the coveted Drama Critics' Circle Award as the best musical of the 1957-58 theater season.

Numerous more spectacular, more expensively staged, and more pretentious musicals have opened and closed on Broadway since *The Music Man* premiered at the Majestic Theater on December 17, 1957. The secret of this musical's continuing box-office success is not hard to analyze. It is the story of simple people, warmly and humorously told against an authentic background of real, old-fashioned Americana.

Born out of the imagination and memory of Meredith Willson, who not only wrote the book but also the music and lyrics of the musical, *The Music Man* reveals his affection and sentimentality for the people, places, and incidents which occurred, or could have, when he was a boy of 10 in Mason City, Iowa.

The plot of *The Music Man* concerns the adventures of a dishonest, fast-talking travelling salesman with a winning personality who is out to make a fast buck by duping the simple folk in small mid-western towns. His favorite and most profitable scheme is establishing boys' bands with the promise he will teach



Stepping high to a ragtime tune in a scene from *Music Man* is Marcellus Washburn (Iggie Wolfington) and Prof. Harold Hill (Robert Preston).

their members to play. Once he collects a tidy sum for flashy uniforms and beautiful, new instruments, he skips town.

Arriving in mythical River City, Iowa, on July 4, 1912, the crafty salesman passes himself off to the townspeople as an accomplished musician by the name of Professor Harold Hill and immediately sets in motion his boys' band scheme. When he discovers the local poolhall is installing a new billiard table, he finds his opportunity to "get his foot into the door" for the big sale.

By plunging energetically into his first big song in the musical entitled "Trouble," the Professor stirs up the citizenry to a course of action by outlining the perils the billiard table may hold in demoralizing the youth of River City. The professor's point of view is wholeheartedly embraced, and, in no time at all, the citizens are convinced they need a boys' band. That night at a Fourth of July celebration in the Madison High School gym the entire populace of River City gives vent to its enthusiasm for the band in the biggest production number of the musical by wildly parading around the gym playing imaginary musical instruments while Professor Hill belts out the now famous hit song, "Seventy-Six Trombones."

Once assured of his scheme's success, the Professor's attention is soon diverted to the town's beautiful and virtuous librarian, Marian Paroo, whom he eagerly pursues right up to the very doorstep of her home. Considering the professor only a "common masher," Marian will have nothing to do with him at first; however, Mother Paroo insists he may be her "last chance" for a husband and admonishes her for setting her standards too high in a clever and very humorous novelty song entitled "Piano Lesson" whereby the ladies speak every word in their heated discussion of the professor in the exact rhythm and pitch of every note played in a piano exercise being practiced by a small child.

In two of the musical's loveliest romantic ballads, "Goodnight, My Some-



Barbara Cook as River City's beautiful librarian in *The Music Man*, finds it difficult to resist the charms of Professor Harold Hill, played by Robert Preston.

BROADWAY LINE-UP

FLOWER DRUM SONG (St. James), musical drama.

LA PLUME DE MA TANTE (Royale), review, Robert Dhery.

MY FAIR LADY (Hellinger), musical comedy, Edward Mulhare, Pamela Charles.

RAISIN IN THE SUN (Barrymore), drama, Sidney Portier.

GYPSY (Broadway), musical comedy, Ethel Merman.

DESTROY RIDES AGAIN (Imperial), musical comedy, Andy Griffith, Dolores Gray.

MAJORITY OF ONE (Shubert), comedy, Cedric Hardwicke, Gertrude Berg.

MUSIC MAN (Majestic), musical comedy, Robert Preston.

REDHEAD (46th St.), musical drama, Gwen Verdon.

SWEET BIRD OF YOUTH (Beck), drama, Paul Newman, Geraldine Page, Sidney Blackmer.

MARRIAGE-GO-ROUND (Plymouth), comedy, Charles Boyer, Claudette Colbert.

one," and "My White Knight," Marian secretly expresses her yearning to be loved by an ideal man she is yet to meet. In a short period of time, however, Marian is beguiled by the Prince Charming personality of Professor Hill and finds herself falling in love with him despite herself. While the professor considers love merely an entertaining and frivolous pursuit which he analyzes in the song, "The Sadder-But-Wiser Girl," he unfortunately succumbs to Marian's charms and finds himself truly in love for once in his life despite his usual dishonest motives.

As the plot thickens, River City emerges from its cocoon of small town complacency and embraces an exciting, gay, fresh outlook on life it never knew until the arrival of Professor Hill. The climax of *The Music Man* is reached when Professor Hill's scheme is exposed by an anvil salesman passing through River City who knew of Hill's illicit activity in other communities. When Hill learns of his exposure, he considers skipping town, but his love for Marian prevents this and he stays to "face the music."

Because all musicals have a happy ending, the River City residents forgive the professor mostly on the rather unbelievable premise that he has brought a "breath of spring" into their dull, drab lives and is therefore a hero although a

COMING YOUR WAY

WEB OF EVIDENCE, mystery, Van Johnson, Vera Miles. (AA)

ONCE MORE WITH FEELING, comedy, Yul Brynner, Kay Kendall. (COL)

OUR MAN IN HAVANA, comedy, Alec Guinness, Maureen O'Hara. (COL)

THE WRECK OF THE MARY DEARE, drama, Gary Cooper, Charlton Heston. (MGM)

BELLS ARE RINGING, musical comedy, Judy Holliday, Dean Martin. (MGM)

LIT ABNER, musical comedy, Peter Palmer, Leslie Parrish, Stubby Kay, Julie Newmar. (PAR)

THE ALASKANS, outdoor drama, John Wayne, Robert Mitchum. (20TH-FOX)

HAPPY ANNIVERSARY, comedy, David Niven, Mitzi Gaynor. (UA)

ON THE BEACH, drama, Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins. (UA)

THE MIRACLE, drama, Carroll Baker, Roger Moore. (WAR)

somewhat tarnished one. But *The Music Man* is meant to be fun, and the audience finds it hard not to go along with the idea. We foresee Professor Hill marrying Marian the librarian and steering a straighter course in the future.

The entire production moves along at an almost breathless pace and is imbued with a breezy, robust quality which is very appealing. *The Music Man* is populated with many sharply drawn characters in such personages as the town's silver-tongued Mayor Shinn; his imbecile of a wife, Zaneeta; Mrs. Paroo, the husband-seeking mother of Marian; and little 12-year old Winthrop Paroo, who lisps on occasion. No few characters have a laugh in every line.

The spirited, brassy marches, alternated with novelty tunes, barbershop quartets, and romantic ballads make *The Music Man* a unique show among Broadway musical comedies.

Every high school in the nation should be anxious to stage *The Music Man* when amateur rights are released. It's as vigorous and fun-filled as a Fourth of July celebration and as American as the proverbial "hot dog."

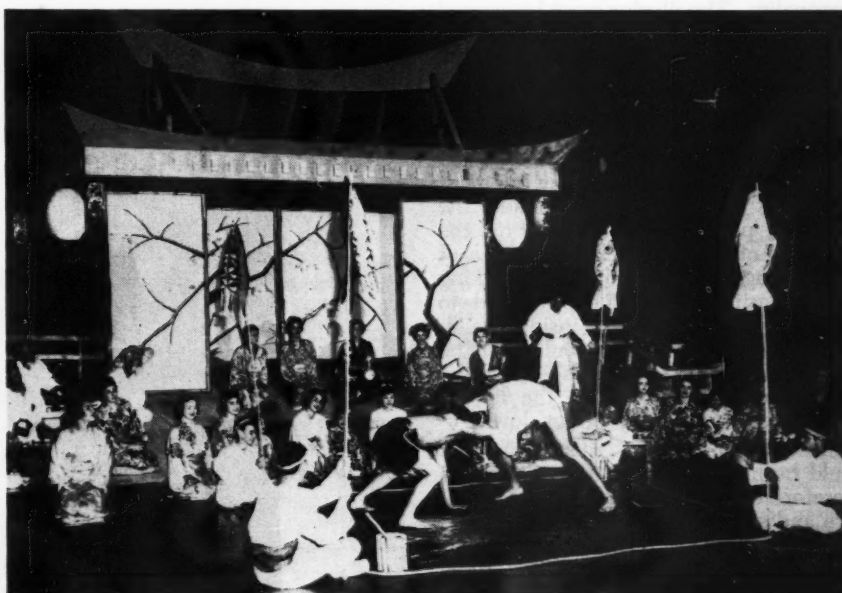
In the title role of Professor Harold Hill is former film star Robert Preston who, prior to *The Music Man* had never sung or danced professionally or appeared in a musical comedy before. Known for his heavy character roles in such movies as *Reap the Wild Wind*, *Tulsa*, and *The Last Frontier*, Preston somewhat stunned the entertainment world when they learned he was to star in a Broadway musical comedy. After running two years in *The Music Man*, Preston's versatility is not disputed.



Berkeley Square, Troupe 1174, Highland High School, Albuquerque, New Mexico, Anne Shannon, Sponsor

1959 — REGIONAL CONFERENCES — 1960

ALABAMA	Shades Valley High School, Birmingham, Dorothy Walker, Sponsor, Troupe 398, Program Chairman; Florence Pass, State Director and Sponsor, Troupe 258, Ensley High School, Birmingham, November 20, 21.
FLORIDA (Central)	Chamberlain High School, Tampa, Winifred Lively, Sponsor, Troupe 165, Program Chairman; Paul Fague, Central Florida Regional Director and Sponsor, Troupe 177, Wm. R. Boone High School, Orlando, February 27.
FLORIDA (Northern)	Roosevelt Hotel, Jacksonville, Ardath E. Pierce, Regional Director and Sponsor, Troupe 942, Duncan E. Fletcher High School, Jacksonville Beach, February 26, 27.
GEORGIA	University of Georgia, Athens, Mrs. John Seanor, Regional Director and Sponsor, Troupe 90, Fitzgerald High School, Fitzgerald, February 19, 20.
ILLINOIS (Northern)	Oak Lawn Community High School, Oak Lawn, William Tucker, Sponsor, Troupe 1970, Program Chairman; Robert J. Phillips, Northeastern Illinois Regional Director and Sponsor, Troupe 18, Thornton Fractional Twp. High School, So. Lansing, January 16.
NEW YORK (Eastern)	Port Jefferson High School, Port Jefferson, Charles L. Jones, Regional Director and Sponsor, Troupe 861, May 14.
OHIO (Northeast)	Washington High School, Massillon, Robert C. Pfendler, Sponsor, Troupe 178, Program Chairman; Florence E. Hill, State Director and Sponsor, Troupe 66, Lehman High School, Canton, November 7.
OHIO (Southwest)	Mariemont High School, Cincinnati, Mildred D. Davis, Sponsor, Troupe 1189, Program Chairman; Florence E. Hill, State Director and Sponsor, Troupe 66, Lehman High School, Canton, November 7.
OKLAHOMA	Enid High School, Enid, Mrs. Delyte Poindexter, Sponsor, Troupe 1263, Program Chairman; Maybelle Conger, Regional Director and Sponsor, Troupe 822, Central High School, Oklahoma City, March 12.
OREGON	University of Portland, Portland, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, January 28-30.
PENNSYLVANIA (Western)	Mt. Lebanon Sr. High School, Pittsburgh, Julian T. Myers, Sponsor, Troupe 1603, Program Chairman; Jean Donahey, Western Pennsylvania Regional Director and Sponsor, Troupe 187, Brashear Jr. Sr. High School, Brownsville, April 30.



Teahouse of the August Moon, Troupe 824, Bakersfield, Calif., High School, Theora Bartholomew, Director



Who Killed Robin Hood?, Troupe 1130, Stuart, Iowa, High School, Mary Gunnett, Sponsor

HARVEY

Wheatland, Wyoming, High School

PRODUCING *Harvey*, a Pulitzer Prize winning play by Mary Chase, provided not only a challenge to the cast and director, but also afforded the audience with an evening of top-notch entertainment. This play proved to be just what we were looking for because it was a hilarious comedy bordering on fantasy.

The play tells the story of an eccentric man, Elwood P. Dowd, whose friend is a six and a half foot rabbit. Actually Elwood has done nothing more harmful than to make friends with everyone including the rabbit, but his sister Veta is annoyed with the nuisance and thus she decides to have Elwood committed to an institution. The hilarious complications follow when she is held for treatment by a confused psychiatrist after she has admitted, in a moment of frenzy, that she thinks she has seen the rabbit.

Casting parts is an important phase to the staging of this play. The part of Elwood P. Dowd must be given to someone who can introduce the rabbit and make him take on the proportions of a personality. The illusion must be created and maintained not only by Elwood but by the combined efforts of the entire cast from the moment the curtain rises until it falls.

The technical aspects of this play were many. The play has two sets, the Simon's library and the waiting room of Chumley's Sanitarium. We made the library a permanent set to permit the changing of scenes quickly. Because of limited stage facilities, instead of making the sanitarium set of flats, we had to hang a cyclorama setting inside the library scene. The curtain could then be pulled quickly up for a change from the sanitarium waiting room to the library and could just as easily be let down.

Most of the living room furniture could be hidden behind the curtain and therefore entailed little moving of furniture and saved much time. We enlisted the efforts of the shop class to make four doors to be used in the waiting room scenes. With this added touch, it was hardly noticeable that the setting for the waiting room was actually made of cur-

tains. After careful planning and timing our stage crew made the scene shifts in three minutes!

Harvey can be done in such a way that the audience will be infected to the point of realism and may on their way home encounter the mammoth rabbit walking beside them!

JOHN W. WASSERBURGER
Sponsor, Troupe 1300

WHO KILLED ROBIN HOOD?

Stuart, Iowa, High School

THE scene of the play, *Who Killed Robin Hood?*, is a courtroom in which a young night club singer is on trial, accused of pushing her friend and benefactor, a stockmarket plunger called Robin Hood, to his death from the balcony of his penthouse. The play is divided into three acts, each representing one of the final days of the trial during which a variety of witnesses are called to testify. The play was written as a vehicle for members of the speech class,



minor parts being taken by students chosen from study hall.

Only the courtroom personnel were required for all three acts; witnesses could be called in as needed. Therefore rehearsals could be conducted during speech class, and only a few evening rehearsals were required. The audience represented the courtroom and steps led to the stage on which the court, witnesses, and jury were seated.

We used a prologue before each act with actors forming a part of the audience and giving their opinions about the progress of the trial as they hurried to find seats in the "courtroom." The play would permit many changes in the type of witnesses introduced. We inserted an Irish elevator boy, an Italian cook determined to show off her abilities as a singer, rival night club artists, and a bookie, who was well acquainted with the court personnel, for comedy relief.

In the first scene of the third act the lawyers sum up their cases, and the judge charges the jury. In the second scene the jury brings in the verdict, interrupted by the sudden appearance of Robin Hood himself. He had gone west the night his servant had fallen from the balcony after trying to rob the safe and had been mistaken for Robin Hood, who comes back to clear Lorraine Loring.

MARY GUNNETT
Sponsor, Troupe 1130



Jenny Kissed Me, Troupe 1249, Warren Harding Sr. High School, Warren, Ohio, Kathleen Kelly, Sponsor

HARVEY
THE KING AND I
JENNY KISSED ME
WHO KILLED ROBIN HOOD?

THE KING AND I
Ashland, Ohio, High School

THE Rogers and Hammerstein musical, *The King and I*, is one of the most challenging productions for high school players. Nevertheless with the cooperation of the entire company of 200 both on stage and off, *The King and I* was immensely successful at Ashland High School, the first high school to attempt it.

This is the heart-warming story of a young English widow who has been brought to Siam in order to impart Western culture to the king's court. She manages to educate not only the king's numerous wives and his even more numerous children, but the king himself, a stubborn, half-tyrannical, half-childish, but surprisingly charming and always fascinating individual.

The part of the king is most difficult and challenges any high school boy with its Siamese dialect and changeable emotions. The other parts are also difficult, but time and concentrated effort will achieve the necessary effect.

The Ashland cast rented elaborate costumes from Philadelphia, but much of the scenery was constructed by the students themselves.

One of the many fascinating scenes in *The King and I* is the ballet scene which is the Siamese version of "Uncle Tom's Cabin." With the tireless efforts of the choreographer and music director, the scene was made both beautiful and humorous.

Another point of interest which requires patience and understanding in directing is the group of nearly twenty children of the king's wives. Careful direction is needed to keep the scene-stealing youngsters from stealing the wrong scenes.

Despite the difficulties involved, *The King and I* is one of the most rewarding experiences for the participating students. The tireless efforts of the Ashland cast were rewarded by the high praises of all who saw the play. College dramatic groups and directors, city dramatic critics and interested individuals from a wide area were among the 4,000 who witnessed the three performances.

MARILYN LEED
Scribe, Troupe 29

JENNY KISSED ME
Harding Sr. High School, Warren, Ohio

JENNY Kissed Me, a play in the *Peg O' My Heart* tradition, is the answer to that often-confronted dilemma of the high school dramatics director: the search for a script that makes few demands of cast or stage crew, yet provides a good device for teaching principles of drama and an evening's entertainment for the audience. Even though the Warren G. Harding Dramatics Club often tries a more difficult type of play, we found a surprisingly good response from both cast and audience with *Jenny Kissed Me*. TV's Matinee Theater called the play to our attention again while we were in a "hassle" over a choice of play, and "Jenny" was the compromise "dark horse."

Briefly, the plot begins with the arrival of Jenny in the household of the Parish priest, Father Moynihan, and continues with her thwarting his efforts to get her out of the house by marrying her to the man who is definitely not her choice. Father Moynihan does not understand the "bobby-sox generation" or Jenny, the old-fashioned maiden with an intellectual penchant. How Jenny maneuvers her own romance is the crux of the plot. While the characters verge on the stereotype, there are possibilities of using ingenuity in expanding characterization, adopting distinguishing mannerisms, and adding clever stage business to give breadth and depth to the script.

Although the play is not one of the classics of the theater, it is wholesome, amusing, and entertaining. It is very satisfactory for the period that comes occasionally to even the most ambitious dramatics organization—that occasion when it is wiser to do well the "nice little play" rather than "fall flat on the face" with a more demanding vehicle.

KATHLEEN E. KELLY
Sponsor, Troupe 1249



The King and I, Troupe 29, Ashland, Ohio, High School, William Mast, Director, Louis E. Peter, Conductor



Harvey, Troupe 1300, Wheatland, Wyo., High School, John Wasserburger, Sponsor

PUBLISHERS

Jenny Kissed Me, Harvey, Dramatists Play Service, New York City
The King and I, Rodgers and Hammerstein Musical Plays, New York City

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 showing the Ownership, Management and Circulation of Dramatics magazine, published monthly (October through May, inclusive) at Cincinnati, Ohio, for October 1, 1959.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The National Thespians Society, College Hill Station, Cincinnati 24, Ohio; Editor, Leon C. Miller, College Hill Station, Cincinnati 24, Ohio; Managing editor, Leon C. Miller, College Hill Station, Cincinnati 24, Ohio; Business manager, Leon C. Miller, College Hill Station, Cincinnati 24, Ohio.

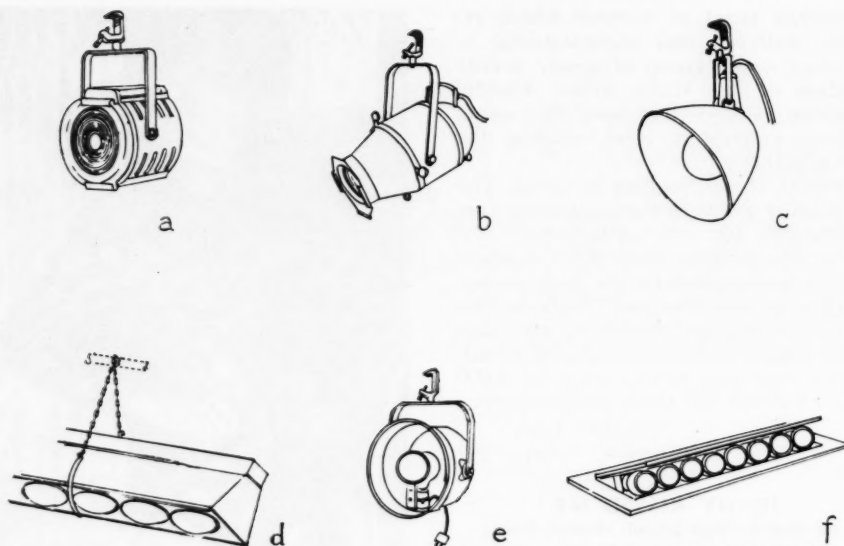
2. The owner is: The National Thespians Society, College Hill Station, Cincinnati 24, Ohio; National Director, Doris Marshall, Helena, Mont., High School; Ass't. National Director, Maizie G. Weil, Senior High School, Upper Darby, Pa.; Secretary and Treasurer, Leon C. Miller, Cincinnati 24, Ohio; Senior Councilors, Blandford Jennings, Clayton, Mo., High School; Doris Lillehei, South Kitsap High School, Port Orchard, Wash.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Leon C. Miller, Editor and Managing Editor.

Sworn to and subscribed before me this 25th day of September, 1959. (Seal) E. Michael Reitman, Jr. (My commission expires November 12, 1961.)



Courtesy, Kliegl Bros., N.Y.C.

Lighting fixtures and their wattages for school theater purposes are as follows: (a) Fresnel-lens spotlight, 500-1000; (b) Ellipsoidal-reflector spotlight, 500-1000 but 2000-3000 when used as follow spotlight; (c) Ellipsoidal-reflector floodlight, 500-1000; (d) Striplight, 100-150-200 watt lamps spaced on 6"-8" centers; (e) Parabolic-reflector floodlight, 1000-2000; (f) Footlight (disappearing type), 60-75-100 watt lamps spaced on 4"-6" centers.

LIGHTING FIXTURES

(Continued from Page 14)

an overall wash of color on the stage setting. The *parabolic-reflector floodlight* yields a very intense narrow beam of illumination, and hence it is useful for achieving strong backlighting or down-lighting effects, and sunlight and moonlight effects.

Striplights, include borderlights and footlights. These units are normally arranged in three color circuits and are used for blending the lighting of the various stage areas and for achieving an

overall color tonality on the acting areas and setting. The footlights have some further application in providing an up-light to reduce shadows under the actor's eyes, nose and chin. However, for this purpose the footlights must be used sparingly. The footlights may also be used for lighting of the front curtain.

Special effects equipments include projection devices of all kinds. The two types which find the most use on the stage are the shadow projectors, often called *Linnebach* or *direct beam*, and the *lens-type projectors*. The former con-

sist of a concentrated filament lamp in a black box, with the front of the box having a large aperture. A cutout, shadow, or colored slide is placed in the aperture and is directly projected onto a scenic surface. The lens type of projector utilizes a film slide, and may be directly related to the ordinary classroom slide projector, except that a special apparatus is used so that the projected image will be as large and brilliant as possible.

It may be seen then, in conclusion, that the basic types of stage lighting fixtures are limited to a rather few types. Each of them has its own individual optical characteristics resulting in a different quality of light produced. In succeeding articles we will explore the use of these fixture types in lighting layouts and in the production of specific scenes from plays.

American Theatre Wing

Acting

Drama — Musical Theatre
Beginners — Advanced
Students

Electives

Directing — Management
Script Writing
Musical Comedy Composing
Vocal — Composing
Choreography
Repertory Theatre

Youth Theatre

Saturday Classes
Ages 8-16

CONTINUOUS REGISTRATION

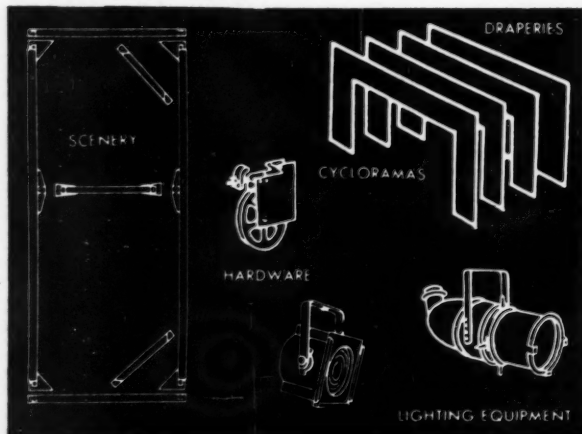
Cuthrie McClintic Richard Rodgers
Drama Musical Theatre

Helen Menken — President

161 WEST 93 ST.
NEW YORK 25, N.Y.
UN 5-0800

TPS INC.

Everything for the Theatre



LAMPS
RIGGING
TRACKS
LIGHTING EQUIPMENT
LIGHTING ACCESSORIES
SPECIAL EFFECTS
DIMMERS
SWITCHBOARDS
DRAPERIES
CYCLORAMAS
KNOCKDOWN SCENERY
HARDWARE
PAINTS
MAKE-UP
COSTUME ACCESSORIES
SOUND EFFECTS

WORKING MODELS CONSULTATION
SPECIFICATIONS PLANS

PLEASE WRITE FOR CATALOGUE

THEATRE PRODUCTION SERVICE
52 WEST 46th STREET - NEW YORK 36, N. Y. - Circle 5-5870

POPULAR ARTS

(Continued from Page 13)

eventual recognition and the praise that made immortality real for Bach, Melville, Keats, and Rembrandt (who were largely ignored in their own time).

In order to stimulate full enjoyment almost immediately, the Popular Arts must communicate with their large audience clearly and quickly. To accomplish this, they observe these characteristics:

1. Subject matter is simplified.
2. A stress is placed on what is familiar to the audience.
3. Accepted or successful methods are re-used in preference to development of new or original methods.
4. The products are usually sold to the public via the identification appeal of favorite public personalities or stars.

With the exception of the theater, these characteristics will never be found together in any outstanding example of the Fine Arts. On the other hand, all four characteristics may be found in any excellent Popular Arts product.

The theater is an exception because it stands between the Popular Arts and the Fine Arts, being partly one and partly the other and subject to the demands of both, despite the fusty claims of some serious and impressive personages who would lead us to think it is subject only to the demands of the Fine Arts. As a result the finest achievements of the Popular Arts of all ages usually work their way onto the stages of their age.

That a Popular Arts product may have one or more of the four characteristics does not necessarily mean that it is in-

artistic, however. Nor does a serious worker in the Fine Arts necessarily create a great work of art by carefully avoiding those four characteristics.

The odd thing which provides a common denominator for all forms of entertainment is that the popular artist can create a terrific success which is eventually considered great and significant art, while the serious artist can strive to achieve the artistic but fail utterly to create either quality or popularity. Many popular artists will even deny they try to achieve art when they do; their self-consciousness, or lack of it, has little to do with it.

The measurement of quality in all entertainment is the law of the Fine Arts: complete expression of an idea or feeling through the art medium used.

Some of the greatest creative geniuses of our civilization were popular artists in their own time, whose later eminence was established through recognition of the quality of their work. Everyone in the time of Homer and Shakespeare considered them as being mainly popular artists, for instance.

Discriminating people of every age tend to dismiss popular entertainment as unworthy of serious attention. This is to forget the transformation from Popular Art to Fine Art which happened for the works of Homer, Shakespeare, and many others. For the same sort of transformations are still happening today.

One of the clearest instances of this is the remarkable musical drama, *Porgy and Bess*. Although some critics carp at the Gershwins' great creation for one

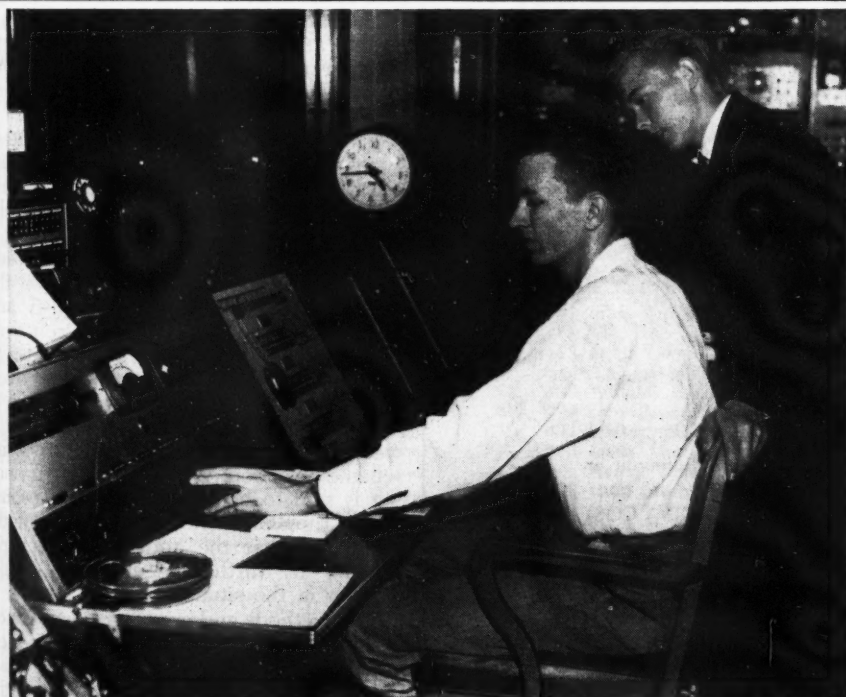
GOODMAN MEMORIAL THEATRE
 Dr. John Balch, Head
 Acting • Directing • Design
 Acting Company • Two Theatres
 200 Performances Annually
 B.F.A. and M.F.A. Degrees
 Write Goodman Theatre, Dept. D
Art Institute of Chicago

Department of Speech and Drama
TRINITY UNIVERSITY
 San Antonio, Texas
 • Practical radio, TV, stage, touring experience; B. A. degree.
 • Summer Theatre; High School Workshop.
 • TV, radio, play writing taught by professional playwright.
 • Many graduates in professional theatre, TV.

THEATRE ARTS DEPARTMENT
ROLLINS COLLEGE
 Winter Park, Fla.
 Two Theatres: Annie Russell Theatre
 Fred Stone Theatre
 Eight Major Productions
 For information write:
 ARTHUR WAGNER, Director,
 Annie Russell Theatre

School of Drama
UNIVERSITY OF WASHINGTON
 SEATTLE, WASH.
 • Complete curriculum leading to B.A. and M.A. Degrees.
 • Operating Showboat, Playhouse and Penthouse Theatres.
 GLENN HUGHES, Executive Director

Department of Speech and Drama
WESTERN STATE COLLEGE
 Gunnison, Colorado
 Participation in several major productions yearly
 B.A. Degree with major or minor in speech and drama
 For information write to Jess W. Gern



Learning about television in the studios is a young student of Professor Hobgood's, Karl Rimer. Karl is here shown in his visit to the video control center of WBTV in Charlotte, N. C., where Technician Jim Davis explains by demonstration. Following the idea that real appreciation of entertainment is based on performance knowledge of methods used, at fourteen Karl had acted in all dramatic media and visited behind-the-scenes in Hollywood and New York production centers as well as those near his home in Salisbury, N. C.

reason or another, it retains the unmistakable virtues of one of the most exalted works in modern drama.

Another transformation of Popular Art into Fine Art today is in jazz music. Although once considered a somewhat disreputable jingling and jangling by untaught musicians, it is now being established that jazz music may very well be our era's contribution to the "classical" music of the future!

The most prolific producers of Popular Art today are the dominant Mass Media: motion pictures and broadcasting. Is it too much to say that certain films and television productions will one day be ranked alongside Shakespeare, Sophocles, and Moliere?

It is not. As a matter of fact, we may even say it is bound to happen! These media deserve more careful consideration than they are usually given. The methods and principles followed by their producers and the criteria of excellence that may be established in them should be more widely appreciated and recognized, if only because an informed audience will demand and get better entertainment.

The fundamental principles of dramatic form should make a good introduction to detailed study of major entertainment media, since we have said the finest achievements of Popular Art usually appear in an era's dramatic forms.

50 YEARS IN STAGE LIGHTING!
HARRY LITTLE

Follow Spots

Ellipsoidal Spots

Fresnel Spots

Baby Spots

Scoops

Write
for our
free catalog.

See the new
OPTO

Special Discounts to
Schools and Churches.

Reasonable Prices

Dimmers

Lamps

Gelatine

Cable

HARRY LITTLE STAGE LIGHTING CO.

10501 HARRY HINES BLVD.

P. O. BOX 13211, DALLAS, TEXAS



cued for excellence—

Van Horn costumes are the ultimate in freshness, style and fit and they are guaranteed to arrive on time. NO EXTRA COST FOR THE SERVICE OF EXPERTS — send for ILLUSTRATED PLOT of your show NOW!

On the American Stage
Over a Century

VAN HORN COSTUMES

232 N. 11TH ST., PHILA. 7, PA.
BROADWAY: 254 WEST 47TH STREET, N. Y. C.

These principles may be summed up thus:

The Principle of Contrast. In any dramatic presentation there must be an attractive range of variety in the elements which make up the whole, because the sustained attention spectators must give to a continuous show can be stimulated only by the interest contrasts provide. Variety in actions to be played and ideas to be stated should be in the script; there should be contrasts among the performers themselves, based on the script's demands; and the performance should move with changes in pace, visual values, and emphasis. A most familiar example of this principle is the presence of conflict in the plot of a drama, the conflict being the most obvious expression of the basic contrasts presented.

The Principle of Action. The primary appeal of drama is our foreknowledge that something is going to happen. We know this before seeing it, but we don't know what it will be, how or when it may happen — and this uncertainty as the drama unfolds keeps us watching until the end. This appeal must be satisfied. The first part and much of the rest of a drama *establishes the action* (what is going to happen), weaving the fabric of conviction and increasing the sense of destined events. But the most important parts of the drama are the major action events themselves, which are the pay-off for this preparation. The immediacy of these events when they are played out for us, or our visualization of them in reading a drama, is what makes drama different and often more exciting than other forms of narration. This is also what makes a drama and a story two different things, for a drama must have important actions of one kind or another while action may not be at all important in a story.

The Principle of Unity. Unlike other types of narration, a fine drama does not have elements (such as descriptions) which do not contribute vitally to the establishing or playing of the action. Every ingredient must contribute directly or indirectly to the progress of the action and plot design, so that if any episode or key element were removed the drama would seem incomplete to the discriminating spectator. Moreover, we expect the best drama to have a definite beginning, middle, and end, or we will consider it an unsatisfying scheme of action. Traditionally the ending is said to be most important, which means the action should be so distinctly concluded that the audience is certain nothing of further significance could happen in the situation.

The methods and criteria of excellence for drama differ in each media which presents it. What is excellent on TV may be poor in movies, and vice versa. Still it must be emphasized that the three ruling principles of drama must be observed in order to achieve lasting quality — the quality of the finest art — in any dramatic presentation.

Some of the Thousand B'WAY & TV SHOWS Costumed by BROOKS

GYPSY, FLOWER DRUM SONG, BELLS ARE RINGING, ED SULLIVAN SHOW, THE MUSIC MAN, ARTHUR MURRAY PARTY, DUPONT SHOW OF THE MONTH, REDHEAD, U.S. STEEL—THEATRE GUILD, WEST SIDE STORY, CAROUSEL, THE KING & I, OKLAHOMA, SHOW BOAT, J.B., SOUTH PACIFIC, TAKE ME ALONG, SARATOGA, THE SOUND OF MUSIC, GARRY MOORE SHOW, BELL TELEPHONE HOUR.

Most likely we made the costumes originally for the plays you will produce.

You may use the same quality costumes at moderate rental charges. Write us today for Costume Plots of your plays, and our estimate!

BROOKS COSTUME CO.

3 W. 61st Street, New York 23, N. Y.

PARA-SCENE

PREFABRICATED SCENERY KITS

Door — Window — Plain Flats

All Parts Accurately Pre-cut and Pre-drilled For Easy Assembly With Wood Screws.

Our New 72 Page Catalog will be sent free to schools or org. if requested on official stationery.

PARAMOUNT THEATRICAL SUPPLIES

32 WEST 20 STREET, N. Y. 11, N. Y.

BEST THESPIANS

(Continued from Page 12)

383 Dwain Cless
Neil Petrie
384 Larry Ventling
385 Russell McAlister
388 Brenda Wagner
389 Janice DeTray
391 Rae Freed
Joe Ruffo
393 Carol Anderson
395 Janice Mosley
397 Don Saceman
Joe Perry
398 Elaine Woods
399 Barbara Barbour
400 Cretchen Slagle
401 Helen Hovey
Phyllis Shepherd
Jane Huff
402 Nancy Iacoli
403 Tommie Davis
Diane Harper
404 Wayne Adams
Leta Downing
406 Katrinka Keesecker
407 Linda Ensign
Ed Colley
408 Gregory Forsythe
409 Linda Kolts
Donald Moseman
410 Mitchell Figowitz
411 Doris Drozdal
James Chereski
412 Milo DeArme
Evelyn Jurestovsky
413 Bob Day
Sandy Colvin
415 Leanne Stack
Robert Manthey
416 Diana Schuyler
417 Dixie Ruroden
418 Linda Anderson
Adu Kurik
419 Minnie Barron
Jill Jordan

420 Don Baird
David Mooney
421 Marilyn Devereaux
Bruce Webb
422 Bruce O'Donnell
423 Sharon Hines
425 Jean Criss
Al Seibert
426 Ron Malcolm
Gus Querciagrossa
427 Sue Dietz
428 Linda Singleton
430 Martin Melone
432 Ann Hultin
433 Richard Monteith
Celia Perkins
434 Linda McKay
Jaki Bess
435 Helen Perry
Valerie Holwerda
437 Kathy Bollinger
439 Margaret Ann McGreevy
440 Edward Bross
441 Bettie Blakslee
Norma Lehman
442 Gene Adams
443 Peggy Nelson
Peter Hoff
444 Bob Engle
445 Dean Robertson
446 Carolyn Girtin
Ben Goodin
451 Douglas Deppen
John Schott
452 Darrell Clark
Margaret McKinley
453 Barbara West
454 Tanja Larson
455 Peggy Woodford
James Westin
457 Kay Smith
Kim Gibson
458 Kaye Reed
Linda Summers
464 Lynn Osheroff
Terry Blunt

467 Joyce Bischoff
David Langhoff
469 Jan Jackstadt
470 Anne Herzberg
Woody Elston
471 Donna Ruth Johnson
Gordon Steen
472 Elizabeth Farrar
473 Dennis Kohn
474 Ronnie Frankenberger
James Clapp
476 Pam Denger
477 Soni Conklin
479 Alex Papagan
Judy Schwartz
480 Carolyn Doan
Beatrice Newman
481 Patsy Wilson
Tommy Faircloth
482 John Newbury
483 Kirk Buls
488 Louis Bowling
Barbara Hrachovec
489 William Harman
490 Don Rogers
494 Barbara Nelson
496 James Curtis
Helen Templeton
498 JoAnn Risburg
502 Betsy Mills
Steve Noll
503 Kaeron Stephenson
504 Martha Seitzler
Katherine Kimberlin
506 Mike Zacher
Allan Bodensab
507 Sheila Biego
509 Jack Ayers
510 Karen Richardson
514 Leonard Hall
516 Tamra Black
517 John Baldon
518 Gary Benson
Carolyn Zachary
520 Patricia McGee

521 Katherine Komninos
522 Ronnie Black
Gary Stuber
523 Judy Sieben
Mike Freed
524 Joseph Miklojcik
528 Bob Mullin
529 Pat Haney
Lois Maurer
530 Barbara Bollmann
Judy Petefish
531 Bonnie Riggenbach
Diane Shurtliffe
532 Judy Buttram
Ed Hand
533 Eleanor Hamilton
Vicki Heiser
534 Miriam Rosenthal
537 Fred Green
538 John Lenaas
Dan Boylen
539 James Ayers
540 Bill Moorehead
Sarah Jamison
541 Bryce Moore
Barbara Crowell
542 Ginny Yazman
543 Janice Sharp
544 Carl Willey
546 Dave Conner
Joy Neece
547 Sharon Truit
550 Janet Gurwell
551 Shirley Jorgensen
Eddie Clos
553 Joyce Doughty
554 Zoe Kamitses
555 Pam Lowe
Bob Hegland
557 Biff Sutton
559 Jim Spencer
560 Penny Tisdall
Horace Mayea
562 Darlene Gaston
563 Nancy Brown
Stephen Price

564 Harry D. Williams
565 James Ward
566 Patricia Zamary
Eugene Vansuch
568 Pamela Krochalk
JoAnn Urie
570 Tom Blackard
Betsy Kay Tobias
571 Brenda Dollar
572 Joanne Townsend
573 Robert Schuyler
574 Mary Jo Piuanno
Rosalie Srocynski
575 Eygene Bullock
576 Virginia Bungert
Charles Novak
577 Mary Lescallette
Karen Skunda
580 Kathleen Donohoue
Edward Fox
Joseph Witmer
581 Lonnie Liggitt
Janet Houston
582 Margaret Tydings
584 Lauri Tiscomia
585 Jerry Schubick
Merwyn Phillips
586 Lois Martin
Frank Hayward
587 Mary Edwards
Tom White
589 Carol Chapo
590 James Boothe
Margaret Cochran
591 Lois Monos
Erni Goodsite
592 Tom Buchanan
Kaye Healy
594 Pam Breeding
595 Joseph Maffit
Susan Schumacher
596 Pat Foster
Leeds Cutter
Joan Bauer

HELOISE

by JAMES FORSYTH

Amateur rights are now available for the play the New York Times called "at the moment Off-Broadway's finest achievement". The play, a vital new realization of the medieval love story of Heloise and Abelard, is "an inspiring journey for the mind and heart . . . a memorable and stirring event"—N.Y. Herald Tribune. "Among the best things the theatre Off-Broadway has done"—N.Y. Morning Telegraph. Performance information on request.

Books \$1.50.

Theatre Arts Books



333 SIXTH AVENUE
NEW YORK 14, N.Y.

RECOMMENDED PLAYS FOR CHILDREN

Modern Plays

Crazy Cricket Farm
The Ghost of Mr. Penny
Junket
Little Lee Bobo
Mr. Popper's Penguins
Mystery at the Old Fort
The Panda and the Spy
Seven Little Rebels

Historical Plays

Arthur and the Magic Sword
Buffalo Bill
Daniel Boone
The Indian Captive
Marco Polo
The Prince and the Pauper
Young Hickory

Fairy-Tale Plays

Aladdin and the Wonderful Lamp
Ali Baba and the Forty Thieves
Alice in Wonderland
Cinderella
The Elves and the Shoemaker
Flibbertygibbet
The Good Witch of Boston
Jack and the Beanstalk
King Midas and the Golden Touch
The Land of the Dragon
Little Red Riding Hood
Peter Peter, Pumpkin Eater
Pinocchio
The Plain Princess
Prince Fairyfoot
The Princess and the Swineherd
The Puppet Prince
Puss in Boots
Rapunzel and the Witch
Rumpelstiltskin
Simple Simon
The Sleeping Beauty
Snow White and Rose Red
The Three Bears
The Wizard of Oz
The Wonderful Tang

Plays of Popular Stories

Five Little Peppers
Hans Brinker and the Silver Skates
Hansel and Gretel
Heidi
Hiawatha
Huckleberry Finn
Little Women
The Nuremberg Stove
Oliver Twist
The Pied Piper of Hamelin
Rip Van Winkle
Robin Hood
Robinson Crusoe
The Sandalwood Box
Tom Sawyer
Treasure Island

The plays listed above will be found fully described and illustrated in our catalogue

THE CHILDREN'S THEATRE PRESS

CLOVERLOT, ANCHORAGE, KENTUCKY

598 Stuart Kelman	639 Eugene Jones	684 Robert McBane	732 Lynda Hayden	767 Joe Gonzales
599 Nancy Ruby	Paula Roscoe	Janet Steffen	733 Janet Hamilton	Carmen Gutierrez
601 Barbara Bohmler	642 Naomi Dick	685 Sandra Mace	Susie Pinkerton	Manuel Cervantes
602 Patricia Patterson	643 Ann Mason	James Bailey	Dennis Reeder	Sylvia Castaunon
Trillie Porter	647 Everett E. Daigle	687 William Schang	734 Kathy Maly	768 Johnny Winn
603 Virginia Chieffo	649 David Brock	688 Adele Soble	735 Patricia Hamer	Linda Knobbs
604 Richard Hauptmann	Jackie Kelsey	689 Barbara Kelley	Betty Perkins	769 Jim Ford
Mickey Goldberg	650 Peter Ford	Charles Marino	736 Ruth Ann Scharnowske	Ann Ross
Peter Berest	Jane Galloway	692 Eddie McMillion	740 Nicholas Hardy	Karen Edwards
605 Betty Lou Giles	653 Betty Grillo	695 William Essig	741 Walter Snowa	770 Charles Aycock
608 Rebecca Doolen	654 Margaret Lange	696 Jane Womack	Walter Griggs	771 Joyce Docka
Leroy Tiberghien	655 Patsy Mayes	Mary Nicholson	743 Lillie Grimes	773 Ronald Mummert
609 Ann Sargent	656 LaVina Johnson	698 Hazel Kidd	Joyce Mortenson	774 Joseph Walter
610 Richard Meisinger	Ann Robinson	Kenny Jones	745 James Hopkins	775 Nelda Johns
611 Charlotte Schuttler	Bob Wright	699 Mary Ames	Louanna Flynn	776 Lynn Main
612 Heidi Deucher	657 Edward Venable	Corajeant Lintecum	Bill Hunter	Joyce Truax
613 Malanie Cade	Jerry Beverlin	700 Gail Peck	Mike Wilson	777 Ann Thompson
Tim Smith	658 Richard Goetz	Phil Walkowski	746 Peter Rousselot	778 Sue Wilkenson
614 Kenny Harker	John Herbst	701 Elaine Alweis	747 Herschl Fullerton	779 Mary Lou Thurston
Carolyn House	659 Glenn Coven	703 Don Shirley	748 Delores Freedman	783 Tom O'Brien
615 Jim Butler	660 Katherine McCready	704 Linda Anderson	749 Susan Anderson	784 Mary O'Gallagher
617 Sandra Gregus	661 Marlene Graves	705 David Teske	750 Tom Ness	785 Donald Kelm
618 Dennis Skoy	Trent Ortwein	706 Marilyn Anderson	Kathy Leslie	786 Lynn Hingson
Sharon Johnson	662 Carolyn Lange	707 Velma Song	751 Gary Harvey	787 Paul Parson
619 Karen Fisher	664 Susan Amendola	Eleanor Kahakua	753 Ellen Bussard	788 Patricia DePasquale
620 Martha Mae Lepird	665 Lois Jividen	708 Judy Brown	Charles Mason	789 Alfred Kinter
Sally Van Husan	Howard Freese	Sheila Butler	754 Jerry Lilly	Patricia Taddie
622 Karolyn Carn	667 Mary Kerns	709 Anne Collin	Chippy Newman	790 Jeanne Lisenburg
623 Karlith Dreher	668 Kay Wenstrup	710 Jacqueline Shanahan	Eugene Collin	791 Leon Miller
625 David Mount	669 Sharon Arps	Marion Dhulster	Wayne Mosher	Phyllis Kamins
626 Gazlon Neel	670 Lloyd Bruhnson	712 Butch Duncan	758 Anita Savage	Vernie Skaug
627 Ellen Tyler	671 Charla Ruland	715 Janet Bumbarger	759 Coral Lillie	Stella Kivley
628 Bob Bruya	672 Jocelyn Welch	716 Jeanne Rubhger	Quinn Gardner	Nancy Shull
Mickey Brenton	673 Marie Binsse	717 Faye Greenwood	David Green	Joan Peterson
629 James Lietz	675 Yolande Castaneda	Bob Watson	760 Jerry Wenger	Clarice Henning
Constance Gibson	678 Adele Garman	Wynona McCandless	Donald Back	793 Marlene Ascherman
630 Donald Peters	Richard Robbins	718 Jim Wagner	Peter Lockhart	William Montgomery
Anastatia Kohn	679 Carol Petro	721 Helaine Lazar	Karen Schneider	794 Sharon Piquet
Rita Smith	Ray Beyler	724 Joyce Buryanck	Tommy Batchelor	Annette Beattie
633 Mary Hummel	680 Marilyn Spear	Cynthia Tucker	Helen Damron	795 Marilyn Kriz
Charles Pascoe	Robert Olson	725 Jack Studenburg	762 Judith Delopst	796 Darrell Lee
634 Janis McRoberts	681 Joyce Taylor	JoAnn Nebold	Ethel Fuss	798 Joan Peters
636 Margaret Carson	682 Janet Keith	727 Steven Davis	764 Shirley Mulder	Judy Douglas
637 Gonzalo Rucobo	Phill John	728 Don Powell	Leon Schimmel	Bill Davis
Benn Joe Zeppa	Ruth Livezey	730 Karen Nelson	766 Evelyn Strasburg	Lyndale Richardson
638 Carlos Bustamante	683 Elsie Anderson			799 Carl Rodriguez

RODGERS & HAMMERSTEIN's

☆ *South Pacific*

☆ *The King and I*

☆ *Me and Juliet*

☆ *Pipe Dream*

☆ *Oklahoma!*

☆ *Carousel*

☆ *Allegro*

Now Available
for Amateur
Performances

Address all inquiries to:
Rodgers & Hammerstein Musical Plays
11 East 44th St., New York 17, N. Y.

- | | | | | |
|------------------------|---------------------------|-------------------------|------------------------|------------------------|
| 801 Roger Chain | 843 Lester Doak | 895 Chester Biscup | 940 Cherryl Moon | 988 Ernest Simpkins |
| 802 Barbara Greenhouse | 845 Annie Marie Pettyjohn | 896 David Larsen | Dan Ryan | 990 Scott Amison |
| 803 Wanda Diuguid | Elizabeth Kelley | Lee Blocker | 441 Margretta Flinner | Anne Staas |
| 804 Virginia Morgan | 846 Toy Lacy | 897 Ida Shepherd | 943 Lucille Friesen | 991 Theresa Hobart |
| 805 Cynthia Hall | 847 John Dahlberg | 898 Leon Baker | 944 Margie Kay Chancey | Chester Hollister |
| 806 Frank A. Stewart | 849 Patricia Ralph | 899 Randall Bolsinger | Charles Sprott | 993 Lynda Nerhood |
| 807 Joyce Sano | Frank Kish | Ellen Wolf | 949 Jerry Sheeds | 995 Jean Rexford |
| 808 Allen Tilley | 850 Ronald Bissland | 900 Karen Shirley | 950 Donna Hoffmann | 996 Brent Coleman |
| 809 Barry Kopp | 851 Mary Sterling | David Sheldon | Sam Page | Joyce Ann Allen |
| 810 James Pereira | 852 Mary McCall | Orville Shigley | 951 Henrietta Ramirez | 998 Sharon McKay |
| 811 Julie Engelhardt | 854 Dave Scheurer | Judy Wilhite | 952 Jim Borman | 999 Merl Nelson |
| 812 Joel Miller | Mona Michalke | 902 Janice Fry | Pat Metzger | 1002 Darrell Winn |
| 813 Emilio Delgado | 855 Bruce Bailey | Dale Morgan | 957 Bob Schwepker | Louellen Barclay |
| 814 Helen Zick | 856 Dan Gonczy | 903 Nancy Simon | 958 Jane Williams | 1003 Steve Ramsey |
| 815 Carlo Demetrio | Joe Ventimiglia | 908 Cindy Abruzzino | 960 Thomas Franks | 1004 Robert Pitman |
| 816 Alorie Boyle | 857 Bonnie Amick | 910 Carol Ballinger | 963 Frank Reigel | Judith Bednar |
| 817 Peter Brown | Jackie Thomas | 911 Elizabeth Pennings | 964 Kathleen Haas | 1007 Jimmy Solar |
| 818 Robert Angus | 859 Gary Peterson | 912 Mary Ann Zurwell | Myra Cohen | Jane Rowell |
| 819 Jay Hodges | 861 Mary G. Caggiano | 913 John Morrison | 965 Pat Nicholson | 1008 Rita Fulton |
| 820 Don Barnum | Frank Newman | Judi Jack | Linda Spadoni | 1009 Samuel Love |
| 821 Frank Davey | 862 Sally Ramsburg | 915 Larry Mikkelson | 967 Susan Kehl | 1010 Barbara Lunsford |
| 822 Susan Everett | 863 Sharon Aydelotte | Rose Ella Anderson | 968 Connie Cooperrider | David Balch |
| 823 Lynn Travelute | 867 Paul Dale Rea | 916 Nancy Bugos | 970 Mary Drake | 1011 Jim Moore |
| 824 Marilyn Musick | 868 Koleen Feldman | 917 Alvie Sanders | Gary Bowers | Linda Franks |
| 825 Judy Blalock | Dick Leone | 918 Stanley Reed | 971 Nancy Marion | 1013 Joseph Kolascky |
| 826 James Duffy | 869 Margaret Clune | Sharon Martin | Burkhart Smith | 1014 Beverly DeNoi |
| 827 John Meader | James Dullenty | 921 Steve Wimer | 972 Wesley Yeary | Alan Nathan |
| 828 Marilyn Tracy | Warren Hill | 923 Carolyn Allen | Joyce Jordan | 1015 Margaretta Warden |
| 829 Helen Burnstad | 872 Wendell Minnick | 925 John Davis | 974 Gradie Johnson | Bill Heaps |
| 830 Alvin Heine | Dale Siegelin | 926 Robert Judis | 975 Brenda Bartley | 1017 Linda Wilds |
| 831 Deanna Hampton | 873 Mary Ann Ramser | Ethel Harris | Linda Davis | 1018 Fred Coleman |
| 832 Eleanor Dent | Howard Core | 927 Don Snedden | 976 Alex Henteloff | 1020 Kay Currier |
| 833 Bill Cameron | 875 Joyce Tanner | 928 Sidney Smart | Cindy Margolin | 1021 Carla Peterson |
| 834 Stanley Couvillon | 877 Roger Lyons | 930 Barbara Floyd | 977 Marilyn Minton | Woody Crocker |
| 835 Thomas D. Cammack | Wm. Bingham | 932 Hugh MacDonald | 978 Corina Galvan | 1023 Portia Randall |
| 836 Clint Willour | 882 Gerald Kaczor | Beverly Pedigo | 979 Becky Reed | 1024 Paul Merchel |
| 837 Ron Mulford | 883 Bob Lidums | Kay Fischer | Bob Taylor | Dinah Mathias |
| 838 Hadyn Notestine | Kay Burkholder | 934 Glenda Ackley | Jerry Coles | 1025 Terry Schilling |
| 839 Joyce Carter | 884 Becky Hawkins | Gene Fisher | Mary Baugher | Nancy Tate |
| 840 Gloria Tettenhorst | Marilyn Phillips | 935 Ben Ansley | 981 Janice O'Leary | 1026 Mary Lynn Martz |
| 841 James Reschenberg | 885 Herbie Harrah | Jack Rhodes | Donna Gallucci | 1028 Dean Hatch |
| 842 John Marquart | 886 Pat Smith | Larry Watson | 982 Sharon McMurray | Mary Ellen Hatch |
| 843 Lola Plumlee | 887 Harvey Lazarus | Marilyn Marr | Gretchen Schneider | 1030 Bonnie Flowers |
| 844 Don Schlernitzauer | 889 Peggy Pink | Sue Botkin | 984 Clifton Cooke | 1032 Carole Makowski |
| 845 Bonnie Hennessey | Phil Klein | Carolyn Burgess | 986 Larry Rankin | William Kairy |
| 846 Carolyn Hopper | 892 Marilee Crayne | 937 Tom Phillips | 987 Douglas Smith | 1033 Ray Mikesh |
| 847 Larry Bratton | 893 Sam Johnson | 939 Mary Lynne Milliron | Jim Samiljan | Mary Pat Ronan |
| 848 Sandra Picou | Alma Legg | | | |

Century's versatile Lekolite

provides precise beam control

From Main Street to Broadway, Century's Lekolite is standard "Front of House" equipment.

*In addition to providing a sharply defined even field of light of high intensity,
the larger Lekos are often used as follow spots in place of arcs.*

Century's standard 6" Lekolite spot No. 1591, 500/750 watt, now converts in seconds to a 4½" spot.

*A 40° max. beam spread becomes a 50° max. spread by inserting the 4½" adapter with lenses
shown above (additional charge for adapter and lenses.)*

CENTURY

Write for detailed information in Century Lighting's new Lekolite brochure.

CENTURY LIGHTING, INC. 521 West 43rd St., N. Y. 36

1820-40 Berkeley St., Santa Monica, Calif. / 1477 N.E. 129th St., N. Miami, Florida



1034 Justin Kidd	1082 Buddy Simmons	1130 Anne Wright	1176 James Fitzpatrick	1237 Ann Kilbane
Donald Cole	1083 Pat Taylor	1133 Sharon Clark	Lola Evans	Mary Kramer
1035 John Rasmus	Robin Robison	1134 Betty Thompson	1177 Gary Pagels	Sarah Woodruff
1037 Lynda McCants	1085 Sondra Jacobson	1135 Charles Asay	1178 Phyllis Rasmussen	1240 Schorling Schneider
Larry Marlott	Sharon Gottlieb	1140 Dorann Anderson	1179 John Morrill	1241 Richard Stanley
1039 Louise Gordon	1087 Lynn Waddell	Ken Feltman	1181 Lois Stanton	1242 Calvin Kirby
Michael Fields	1088 Jane Gavin	1141 Bobby King	Wesley Grady	Karen Higday
1041 Robert Rowlings	Donnis Craft	1142 Dixie Noel	1184 Dorothy Harrison	1244 Stephen Slaughter
1043 Gay Skog	1089 Kay Felts	1143 Allen Ambrose	1186 Petrona Domural	1245 Hilda Steele
1044 James Gorman	Landis Blankenship	Keith Hornbacher	1188 Ron Corbin	Jethro Harbison
David Orput	1090 Brenda Boyle	Anne Slemmons	Fred Travis	1246 Danny Causey
1046 Ronnie Lowrance	1091 Barbara Hennings	1145 Gordon Scherber	1189 Fred Fish	1248 Russel Johnson
1047 Mike Skol	James Hawkins	Dennis Chuba	Nancy Reynolds	Gerry Jernigan
1048 Peter Payne	1092 Kay Richardson	Janet Ernst	1190 June Kopp	James Phillips
Patricia Wright	1093 Carolyn Chapman	Susan Bergquist	Charlotte Smith	Andrea Company
1050 Paula Haile	1094 Fred Haines	1146 Jon Barkla	1191 Judy Walls	1250 Sylvia Bui
Frances Jones	Karen Kayser	Cary Carson	1192 Michael Spofford	1251 William Watt
1051 Sue Wiles	1095 Shirley Fidel	1147 Arthur Wilson	Andrew Robinson	1253 Nancy Stephens
Jeanie Miller	1096 Penney Woodward	1148 Barbara Mirabella	1193 Penny Kay Smith	Ronald Krebs
1055 Thelma Robinson	1098 Bill Riggs	1149 John Berglund	1194 Karen Landers	1257 Nancy Jo Steele
1060 Carol Jensen	Mary Hotop	Mary McCoy	1198 Bonnie McKay	1259 Kaki Dowling
Gary Langley	1100 Richard Street	1150 William Tompkins	Ken Roberts	1261 Virgil Farr
1061 David Gain	1104 Joan Cestnik	1151 Allen Field	1200 Peter McCulloch	Lu Domkins
1062 Stephen Kern	1105 Judy Whitley	Grace Moughan	1203 Barry Hamilton	1263 Nancy Shannon
Kenneth Bennett	Jay Goldsworthy	1152 John Gaebler	1206 Nancy Figard	Mary Ellen Peckba
1064 Linda Miotke	1106 Rosemary Steckley	1155 Edwin Casper	1209 Gayle Kessler	Gary Brooks
Janine Owen	Tom Lindsey	1156 Blake Leach	1211 John R. Dixon	1264 Susan Rathburn
1065 Julie Doyle	1107 Connie Hastings	1158 Nancy Bond	Annette Frailey	Jeff McClelland
Janice Himes	1108 Judy Reardon	1159 Mary Hetterick	1213 Dennis Burgess	1265 Marilyn Miller
1067 Julie Field	1109 Frank Susman	1160 Jean Page	1216 Sally Squires	James Latham
1068 LaVonne Thornton	1110 Fred Barsun	1161 Ron Graves	1223 Justine Miller	1267 Loyanne Ward
1069 Susan Smith	Patricia Connelly	1162 Celestee Bennett	1224 Judy Burrill	1271 Lois Chapman
Kathy Hohn	1114 Albert Loushin	Thelma Gray	1225 Judy Turner	Jerry Besze
1070 John Eichhorn	1115 Pat Stines	1164 Ann Worrell	1226 Robert Hussa	1272 Margaret Jane Sm
David Stacy	Beth Hudson	Eddie Norwood	Bradley Miller	1273 Harold Clawson
1071 Daniel Brantley	1120 Judy Puttcamp	Alice Etter	1227 David Molthen	Joyce Vermillion
Ellen Frances Moss	1121 Toni Adams	1165 Francis Leighty	Virginia Lenss	1274 Margaret Ann Sh
1072 Suzanne Stolz	1124 LaDene Powers	Robert Van Buren	1228 Betty Rae Sanders	1275 Mary Ann Holefel
Tyron Johnson	Wesley Walker	1166 Irvin Kirkpatrick	Bernadine Eid	1276 Frederick Nothma
1074 Karen Dean	1125 Kim Smith	Sandra Jordan	1229 Brenda Ball	Peter Barth
1075 Leon Groves	Bill Greer	1167 Richard Counts	Larry Hinkle	1277 Rosalind Nasher
Gay Foster	1126 Patricia Riley	1168 John Heefner	1231 Louise Pankratz	Gilmore Flautt
1077 Wynne Niles	Mary Helen Talan	1170 Diane Heaton	1233 Marilyn Melnick	1278 Judi Talcott
Carole Faul	1127 Judi Unruh	1171 Pamela Lamb	1234 Bill Smalley	1280 Marinella Garrett
1078 Harry Long	Lynn McKnight	1172 Mike Loft	Jack Land	1281 Judy Dix
Patricia Hillegas	1129 Carolyn King	Helen Shaddock	1235 Rae Snead	Joan Roberts
1080 Linda Eddy	Brenda Pilgrim	1174 Murray Katz	Jim Hutchison	Priscilla Reed
1081 Carol Blake		Peter Zimmerman	1236 Joani Toban	

THE HAPPY HAUNTING GROUND

A Rollicking Comedy by LeRoma Greth

8 Men (2 are bit parts) 9 Women. Interior setting. Royalty, \$10.00. Price, 75 cents.

There's going to be a Rodeo! The Brisons are the kind of people things happen to — especially during Rodeo Days when their peaceful little Western town is turned upside down by tourists. All civic-minded citizens rent rooms during the festivities and no one can say Mom Brison isn't civic-minded! Maybe she does go a bit far and crowd too many people into the house. Dad isn't too happy about it when he ends up in the garage. There are Boy Scouts, school-teachers, spoiled darlings, and — a ghost! That's right. An Indian ghost has made the Rodeo his happy haunting ground! Understandably this upsets the Brisons a bit. It also upsets the tourists. Pam, the spoiled darling, has the teen-age Brison sisters in a whirl. She is entering the Rodeo Queen Contest, very confident she will win. Pretty Eleanor Brison would like to show her up by turning bookworm sister

Mary Ann into the Queen of the Rodeo. Mary Ann, however, isn't cooperating very well. Boots, the youngest Brison, wants to rope the biggest bull and win a trophy. As if they didn't have enough to do pursuing contests and Boy Scouts, the Indian ghost starts creeping about and people vanish into thin air. "Bodies" fall out of closets but disappear when the older folks come running. Boots and her own particular Boy Scout, Rodney, attempt to capture the ghost. Instead they end up with Dad Brison! The ghost very conveniently discovers he's haunting the wrong place and leaves but not before everybody's been thoroughly scared, various romances are patched up and Mary Ann becomes Rodeo Queen. There's plenty of action with a real Western flavor! For a happy combination of laughs and thrills don't miss this one!

BAKER'S



PLAYS

100 SUMMER ST.

BOSTON 10, MASS.

1282 Florene Wilson	1336 Barbara Hustis	1387 Carolyn Wentz	1430 Janice Sanders	1467 Kent Taylor
1283 Don Leach	1340 Connie Cobbett	1388 Craig Hutchison	Corinne Vorland	1469 Duane Tackitt
1284 Kay Haminger	1341 John A. Canfield	Donna Harrison	Pat Woodruff	Reuben Flatt
1286 David Marble	1342 Carolyn Knipp	1389 Larry Crawford	1431 Nancy Mustard	1472 Gilbert Albello
1287 Barbara Hemig	1345 Valrie Hill	Melody Ann Trot	Edith Ann Akers	Beverly McMaster
Bob Gale	1347 Dan Ringler	1392 Susan Schwartzkopf	1432 Sharon Cowles	1474 Janet Thorburn
1288 Gene Routt	Ariane Barnes	1394 Tommy Collins	1433 Ron Dunn	Kennard Lawrence
Dagmar Joeres	1348 Janet Ingersoll	1397 Judith Lantz	1434 Judy Cole	1477 Billy Jenkins
Audrey Evans	Wendelyn Bentson	1399 Elsa Wennberg	Betty Jo Seegraves	1481 Irene Shepherd
1289 Robert McDonald	1349 Ludmila Weir	Barbara Anthony	1436 Shirley Moore	1483 Janice Cook
David Baker	Bob Irvin	1400 Mary Harned	1440 Robert Chambers	1486 Cathy Hurst
1293 Cherie Carr	1350 Geraldine B. Miller	Ruth Ing	Billy Cooper	1488 Heather Duke
1294 Kay Grabener	1351 Joy Monley	Dianne Schepps	1441 Dick Grayson	1489 Julia Ann Groscopec
1295 Larry Nichols	1353 Linda Krueger	1401 Beverly Beck	Basil Wolfe, Jr.	1492 Janice Small
Mavis Rice	Mary Hauetter	Darlene Parrish	1442 Leroy Dedrick	1493 Bobby Ray
1296 Fanny Nolan	1354 Connie Jo Rock	John Bouillet	1443 Ann Edwards	Mary DeVore
Geardean Spurling	1355 Ronald Coleman	James Sherron	Peggy Manson	1495 Ralph D. Goode
1300 Judy Swallow	1356 Madelyn Enders	1404 Judy Lull	1444 Peter Kerns	Anne L. Vickers
John Allen	1357 Tommy Scott	1405 Lynn Preston	Gary Bicknell	Sue Matthews
1305 Joan Krohn	1361 Karl D. Stein	1407 David Laughlin	1445 Carmalita Storts	1497 Jeff Johnson
1306 Karen Prather	Sandra Ramsay	David Houyer	1447 Susan Lehv	1498 Dottie Chambers
Sara Crum	1362 Billie Wright	1408 Dolores Lindsay	1448 Tom Houghton	Jane Carter
1311 Carol Lisenby	1364 Dixie Huston	1409 Jimene Size	Sharalyn Risch	1499 Wesley Stoft
June Garrett	1366 Linda Olson	Robert Youngman	1449 Kyle Smith	Dee Weissenborn
1312 Maureen Mangold	Sara Westerfield	1410 Conky Spretino	1451 Judith McCue	1500 Neil A. Hull
1313 Gerald Titus	1367 Patricia Cassell	Karen Linkletter	Gwynedd Howells	1501 Gary Foster
Kathy Key	1368 Ed Barrow	1411 Michael Holmberg	1454 John Doyle	1502 Ken Elmendorf
1314 Olga Felgemacher	1369 Lynne Jacques	Janice Schmuck	Alan Slater	1504 Tommy Kennedy
1315 Marilyn Monson	Kathryn Nyman	1414 Patricia Huffman	1457 Carolyn Johnson	1506 Wesley Wilson
1318 John Wells	Davene King	1415 Judy Goss	Betty Pinkerton	Elvis Carter
Christian West	Louis Mitsis	1416 Michael Haines	1458 Mary Driver	Rosella Cartwright
1319 Helen Rose Schmid	1372 Rhea Guder	1417 Betty Becker	Barbara TeVault	Georgia Holmes
1320 Litsa Georgiou	1373 Buford Euell	1418 Louis Wooding	1459 Rosie Vandenburg	1508 Craig Walker
1321 Olaf Howard	1374 Rachel Munson	Martha Ann King	Willia Wiles	1509 Betty Kernjack
1322 Monte Murphy	1375 Brenda Lantow	1419 Bobbie Ann Darter	1462 Jack Garrett	1512 Jennie Roush
Jackie Conner	1378 James Rieser	1421 Ann Petty	Saundra Dodge	1514 Dale Rogers
1324 James Thomson	1379 Pat Cranfill Patton	1424 Carl Deese	1463 David Gustafson	Gary Ricketts
1327 Nancy Ryan	Gerald Daniel	1425 Ron Ranson	1464 Beth Ryon	1516 Nancy Jo Johnson
1328 Judy Kohlmann	1380 Idella Gaston	1427 Barbara Thornley	Larry Thompson	Alicia Bowden
1331 Donna Wilt	1381 Gail DeBruler	Pat Lange	1465 Barbara Craig	1517 Judith O'Toole
1333 Elaine Hanson	1383 Bob Agrella	1428 Sally Fulkerson	Christine McColl	1518 Lorraine Maloney
1334 Vicki Williams	1385 Cecily Isbell	1429 Duane McNair	1466 John Neithercot	1519 Billie Cook
1335 Steve Brooks	1386 Paula Tudor		Robert Lyke	Sandra Bilden
LeGrand Nielson	Felix Richardson			1520 Mike Murphy

PURDUE PLAYSHOP

(Host to Thespians)

Invites you to work in
our new and exciting

LOEB PLAYHOUSE

For information about undergraduate
participation and degree programs

Write: Ross D. Smith, Dir., Purdue Play-
shop — Memorial Center — Purdue
University, Lafayette, Indiana

WESTERN RESERVE UNIVERSITY

OFFERING A MAJOR IN DRAMA

- DIRECTING
- ACTING
- STAGE DESIGN
- TELEVISION
- RADIO

EXTENSIVE PRODUCTION PROGRAM

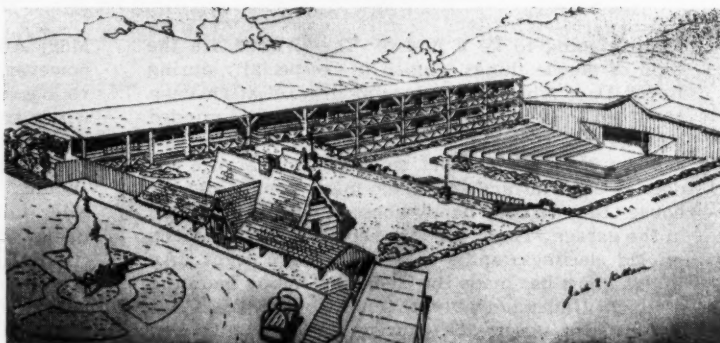
FOR INFORMATION WRITE TO:

DIRECTOR OF ADMISSION
WESTERN RESERVE UNIVERSITY
2050 ADELBERT ROAD
CLEVELAND 6 OHIO



PIONEER PLAYHOUSE

OF KENTUCKY



SUMMER SCHOOL IN DRAMATICS

4 WEEKS — OPERATES LIKE CAMP — 2 WEEKS ADVANCED

Designed especially for High School Students and Graduates en-
tering colleges.

Advanced course for College Students — Teachers Workshop
Daily classes in:

ACTING, VOICE, BODY MOVEMENT, DANCE & RADIO.

Recreation in swimming, hiking and boating in the BLUE GRASS STATE — work
and play alongside professional actors. Private pool. Low rates — High School
credits (make-up) possible.

SUMMER ARTS COLONY

"outdoor camping with the arts"

TEACHERS DRAMATICS PAINTING DANCE CREATIVE WRITING
CREATIVE THINKING CRAFTS MUSIC PUBLIC SPEAKING
Individual workshop for all ages — independent of drama camp

Write now for full particulars

• COL. EBEN HENSON, DANVILLE, KY.



If you want to work with a progressive company that has turned out five actors
"On Broadway" in six years; that was the headquarters for M.G.M.'s filming of
"Raintree County," starring Liz Taylor, and 20th Century Fox filming of "April
Love," starring Pat Boone; that has a producer on three national drama boards —
then choose the Pioneer Playhouse of Kentucky.

- | | | | | |
|-------------------------|-------------------------|------------------------|------------------------|------------------------|
| 1521 Jay Price | 1559 Jill Gosnell | 1592 Lorraine Boothe | 1632 Joyce Van Ausdall | 1671 Harriet Wood |
| 1522 Irene Rader | 1561 Jacqueline Krieger | Ellen Bert | 1633 Marie Bohlman | 1672 Robert D. Meek |
| 1523 Jimmy Huskey | Suzanne Raschke | 1594 Joan O'Neil | 1634 Tandi Toupal | 1673 Carolyn Stretz |
| 1524 Karen Kesling | 1563 Janie Wylie | 1598 Jerry Redfield | Jill Matthies | Bob Hayes |
| 1526 Charles Earnest | Evangeline Young | Faye Braund | 1638 Russell Smith | 1674 Cathie Morris |
| 1528 Moses Loftin | 1566 Janice Koss | 1599 Jodie Sproul | Sue Watts | 1675 Carolyn Coit |
| Hattie Cox | 1567 Bette Marie Keele | 1601 Nancy Winfield | 1639 Julie Older | Ruth Parent |
| 1529 Connie Westendorf | Ronald Crane | 1602 Jeffrey Poley | Frank Muller | 1677 Bill Kasko |
| 1531 Konnie Clearman | 1569 Francie Shimek | Barbara Saddler | 1640 Marguerite Schank | Jim Robertson |
| 1533 Karen Wood | 1572 Larry End | 1605 Sandra Gaskin | 1642 Mike Barnhart | Judy Purcell |
| 1534 Max Crumley | Joan Bacon | 1608 Patricia Prechtel | Virginia Daniels | James Thompson |
| Marylin Foley | 1576 Laura Likins | Margaret Kravanya | Dorothy Carella | 1679 Marilyn Christoph |
| 1535 Linda Garrett | 1577 Mike Roark | 1609 Mike Brady | Jerry Carella | Gary Meyer |
| 1537 Joe Rankin | Jo Ann Pasquale | 1611 Pansy Adams | 1645 Mary Ann Murphy | 1681 David Millett |
| Lana Lowery | 1578 Helene Yura | 1612 Barbara Goodin | 1647 Margaret Light | 1682 Mary Lacy |
| 1539 Priscilla Henry | Howard Garfield | David Ward | 1648 Janet McLaughlin | 1683 Doug Huse |
| 1543 Luke Kochenberger | 1579 Robert Crabtree | 1613 Bina McWethy | 1649 Brenda Lehr | 1685 Terrell Hudnall |
| Barbara Nagy | 1580 Rudy Valencia | Oran Clemons | Laurence Mills | Kenneth Ward |
| 1544 Bill Phillips | Dian Girard | 1615 Allan Runser | 1650 Robert Armstrong | 1688 John Noble |
| 1545 Vicky Cook | John Sparduto | 1616 Nancy Knotts | 1651 Harriett Henry | 1690 Kathryn Wilson |
| 1549 Gene Herman | Barbara Moore | Tom Spangler | 1652 Bob Rees | Jerry Green |
| Pam Muckelroy | 1581 Betty Lou Asbridge | Joan Bullen | 1653 Richard Snyder | 1691 Georgia Zacny |
| 1550 Kathleen Dore | 1582 Carole Sickafoose | 1617 Vicente Molina | Marsha Moore | 1692 Sharon Engelhart |
| Judy Diamond | Linda Williams | 1618 Frank Jackson | 1654 Nanne Chalgren | Stuart Jewell |
| 1552 Ida Martina Martin | 1583 Maxine Ochs | 1619 Eric Schworchow | 1656 Carol Lesniewski | 1694 Donna Heinle |
| 1553 Mary Jolins | 1584 Jean Allen | 1623 Ardy's Voorbis | 1659 Bill Fredlund | 1695 Joeline Olivo |
| 1555 Sue Greenhill | 1585 Pat Wester | Carol Ann Clancey | 1660 Robert J. Paulson | 1698 Martha Ann Mor |
| 1556 Leland Baker | 1586 Jane Childress | 1624 Lindley Webb | 1667 Earline Erney | Mary Howard Ap |
| 1558 Michele Smith | 1588 Freddie Sutton | Reverly Looney | Judy Roemer | 1699 Roberta Fear |
| Shari Decker | 1590 Mabeth Hallmark | 1626 Darla Brigham | 1668 Penny Abbott | Ann Springer |
| | 1591 Micky Brackett | 1627 Thomas Plumberg | 1670 Steven Guild | |
| | | | Jackie Hamilton | |

EMERSON COLLEGE

BOSTON, MASS.

— Established 1880 —

Co-educational Fully Accredited

SPEECH AND LIBERAL EDUCATION

The only fully accredited senior college requiring every student to seek a high level of competence in a field of oral communication within the framework of a liberal arts curriculum.

COMMUNICATION MAJORS

Speech
Theatre Arts
Radio and Television
Speech and Hearing Therapy

LIBERAL ARTS MAJORS

English
History Social Sciences
Modern Languages
Psychology Education

PERFORMANCE EXPERIENCE

Emphasis on professional level performance experience for every student in the College's Theatre, FM Radio Station, Closed circuit TV Studio, Speech and Hearing Clinic.

B.A., B.S., M.A., M.S. Degrees

Nationally Known Summer Session
Saturday and Evening Division

ADMISSIONS COMMITTEE

130 BEACON ST., BOSTON 16, MASS.

PASADENA PLAYHOUSE

COLLEGE OF THEATRE ARTS

43 SOUTH EL MOLINO AVENUE • PASADENA, CALIFORNIA

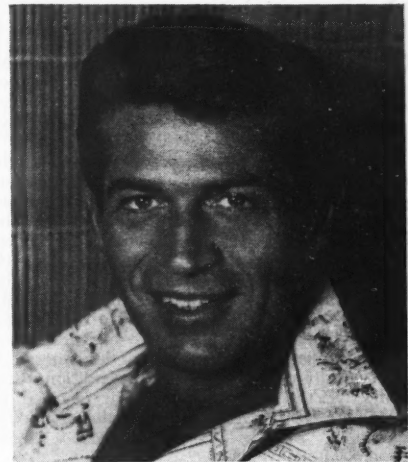
GEORGE NADER

FOUND OPPORTUNITY THRU PROFESSIONAL TRAINING AT PASADENA PLAYHOUSE

How to plan for success in the broad field of entertainment.

Send now to Director of Admissions for free copy of "Opportunities in the Entertainment Field." Let us help you discover your place in show business where so many of our graduates have succeeded.

The College of Theatre Arts offers both certificates and college degrees.



PLEASE SEND COPY OF "Opportunities in the Entertainment Field," also information about the college.

Name _____
Address _____
Town _____

TRAIN FOR SUCCESS AT THE WORLD-FAMOUS PASADENA PLAYHOUSE

- | | | | | |
|--------------------------|------------------------|--------------------------|------------------------|-------------------------|
| 1700 Barbara Sedgwick | 1755 Linda Dorsey | 1796 Stephanie Cline | 1843 Bobby Cavy | 1893 Robert Youngberg |
| 1701 Dorothy Hill | 1757 Jeannine Lunsford | Robert Hines | Eileen Fredrick | Robert M. Hamill |
| Keith Raines | Nancy Southwood | 1797 Don Rudin | 1844 Patricia Seprish | 1894 Jerry Hythecker |
| 1702 Bonnie Jean Johnson | 1758 Philip Heard | Gene Brenner | Judy Watson | 1900 Mardee Melin |
| 1703 Dorothy LaValley | Jo Ann Sweeney | 1799 Janet Shindoll | 1846 Jeanette Rhodes | Ralph Mawdsley |
| John Paul Deutsch | 1759 Olivia Vestal | Allen Franke | 1850 Sherill Bottjer | 1903 Maralee Rowland |
| 1704 Charles Jacobson | Cecil Jones | 1803 William Mullinix | David Stonehouse | David Bowen |
| David Ostergren | 1760 Harry Lines | 1804 Carol Sue Johnson | 1851 Judy Lybrook | 1906 Sheila Vilines |
| 1706 Linda Lane | 1761 Kathy O'Leary | Stanley Brown | 1852 John Williams | 1909 Gerry Dirksen |
| 1707 Emil Guzik | Brent Boozer | 1805 Maxine Glosemeyer | 1853 William Boas | 1910 Grady Mullis |
| 1708 David Zimmer | 1762 Fran Law | 1806 Mary White | 1854 Willa Lynn Bell | Billy Wright |
| 1709 Kathy Waldsmith | 1763 Maureen Garcia | Jill Auerbach | Marvin Knight | 1911 Jimmy Crouch |
| Nancy Patrick | Chuck Wood | 1807 Rose Marie Nogulich | 1856 Jeff Harris | Binny Huffstutler |
| 1710 Alberta Bjornsen | 1764 Margaret Olds | 1808 Ed Vaughn | Jeri Logemann | 1912 Joyce Goodale |
| Claude & Ray Pierce | Terri Travis | Helen Johnston | 1859 Claude Sundstrom | 1913 June Quackenbush |
| 1711 Martha Ayoub | 1765 Gerald Freese | 1809 Linda Powers | 1860 Ann Webster | 1914 Ronald Bunker |
| 1715 Ella Lyon | Jay Roubesh | 1811 Merrily Whitehurst | Sandy Kurtze | 1915 Dennis Ballard |
| Angie Long | 1766 Al Valencich | 1812 Robert A. Harris | 1862 Marilyn Showler | 1916 Renee Israelit |
| 1717 Jerry Wallace | 1768 Larene Nichols | 1815 Chuck Givens | James Mancuso | 1918 Jesse Silvergate |
| 1718 Ronald Zimmermann | Bonnie Dennis | Liz Gebhardt | 1863 Patricia Everly | 1925 Deanna Dorsett |
| Michael Zagorski | 1769 Diane Harper | 1818 Angela Murray | 1866 Judy Austin | 1926 Bobby Whitson |
| 1719 Betty Tepelides | Sharon McLean | 1819 Larry Lathom | Rich Mac Briar | 1928 Barbara Steinbock |
| 1721 Nancy Whitmore | 1770 Dennis Zerbe | James Person | 1867 Jane Wade | Darlene Knight |
| 1722 David Bauer | 1771 Niki Flacks | 1822 Cynthia Gregg | 1869 Doyle Warrington | 1929 Freddie Marion |
| Judy Heer | 1772 Marilyn Terry | 1823 Wally Deboard | 1871 Dorothy McWhorter | 1931 Philip Herrmann |
| 1724 Judy Merz | 1773 Mary Urbigkit | Bill Buhler | 1872 Elaine Kobe | 1932 Pat McClintock |
| 1725 Dolores Enright | 1774 Barbara Paridon | Pat Doss | 1874 Margaret Friedl | Steve Preisler |
| Nick Colouns | James Preston | Malinda Baker | 1875 Lea Altizer | 1935 Carla Wamsley |
| 1727 Marjorie Wilson | 1778 Doris Glymph | 1825 Judy Smith | 1877 Mona Maslin | 1936 John Bass |
| 1731 Arthur Martin | William Hare | 1826 Judith Klafehn | 1880 Elaine Nelson | 1943 Marion Lovelace |
| Eleanor Welch | Mamie Patterson | 1827 Roberta Truax | David Robinson | 1948 Patricia Ungerer |
| 1735 Patricia Bennett | William Rutherford | David Euler | 1882 Dennis Gartner | 1949 Martha Ann Jenkins |
| Charmian Sanford | 1779 Leta Parke | 1828 Karl Gansler | Janie Roberts Bridge | 1950 Jackie Pennington |
| 1736 Kenneth Stevens | 1780 Monte Damron | Elaine Straub | 1883 Minnie L. Smith | 1951 Julia Place |
| Sarah Roach | 1783 Ruth Hayes | 1829 Thomas Fraser | Alonzo Terry | 1954 Jim Shearwood |
| 1737 Dale Hammel | 1784 Jeannette Ridley | 1830 Donnee Landry | James Hairston | 1955 Marcia Maas |
| 1738 Keith Shimer | John Van Dyke | 1831 Gary Ostheim | 1884 Nancy McCown | 1956 John Moorhead |
| 1739 Mary Prokop | 1785 Linda Galati | 1832 Robert Anderson | 1885 Jim Barentine | 1960 Larry Wolfe |
| Perry Snyder | 1787 Joan Jelinek | 1837 Dee Bullock | 1886 Marion Deems | 1964 Robbin Soden |
| 1740 Kay Vollbrecht | 1788 Don Boss | 1838 Eddie McGuire | 1888 Richard Smith | 1973 Jeanne Palmquist |
| 1744 Mary Holloway | David Butler | 1839 Jerry Rogers | Marilyn Janulet | 1974 Ada Zirjacks |
| 1748 Mary B. Evans | 1789 Jean Speck | 1840 Juanita Neal | 1890 Paul Ferguson | 1976 Betty Sasser |
| 1749 Truman Conley | Judy Thompson | 1841 Corliss Thompson | 1891 Robert Barley | 1978 Janice Feis |
| Sandra Fletcher | 1794 John Hilbelink | Barbara Hansen | Cindy Bowyer | Mike Valliant |
| 1753 Judith Hackett | 1795 Marion Wolking | | | 1987 Marty Yoskowski |

BRIEF VIEWS

By WILLARD FRIEDERICH



THE DEATH OF THE HIRED MAN by Jay R. Gould from the poem by Robert Frost. Drama; Dramatic Pub. Co.; 2M, 2W. Scene: New England farmhouse porch. Royalty: \$10 or \$5.

Frost's emotionally moving poem is brought to full realization in this tender and underplayed dramatization. The old wandering hired man returns to his former employer, whom he deserted at a time of crisis several years before, and the employer refuses to hire him back. His sympathetic wife, however, realizes that the old man has come "home" to them, the only place he ever felt was his home, to die. When he does, the man and his wife are drawn together at the sad thought of his loneliness. A very sensitive and effective rendition that easily lives up to the source that inspired it.

COMEDY OF ROSES by Mannie Manheim. Comedy; French; 7M, 6W. Scene: a courtroom. Royalty: \$10.

When a young man is brought into court for wrecking one of the floats and fouling up the Tournament of Roses parade in Pasadena, he fights his own case, proves that the float-car brakes were faulty, makes the star witness against him admit she loves him, and ends up with her consent to marry him as soon as they can get a license. This is not exactly tense courtroom drama, but it is fun; and some interesting characters are involved in the froth.

ROMEO AND JULIA by Don Lathrop. Comedy; Baker; 2M, 4W. Scene: a living room. Royalty: \$5.

Joe's admiration for Julia becomes a problem when the family misinterprets his overtures and thinks they are meant for Julia's older sister, who has just broken up with her boy friend and is looking for a substitute. Through the help of a younger sister, Julia's claim is finally staked, and the family settled down to what promises to be a long and eventful courtship. Pretty believable teen-agers.

THE INFORMER by John McGreevey, from the book by Liam O'Flaherty. Melodrama; Dramatic Pub. Co.; 5M, 3W. Scene: A Dublin kitchen. Royalty: \$10. and \$5.

The famous book and movie are successfully echoed in this telescoped one-act version. The perturbed, penniless Irish patriot, who has been outlawed by his own band of resistance fighters against England, informs on his best friend for twenty pounds. He cannot refrain from going to see the mother of the betrayed man, now executed by the English, and thus directs suspicion to himself. When his former fellows-in-arms investigate and find him guilty, he is condemned to death. Mortally wounded by one of them chosen to kill him, he returns to his friend's house and asks forgiveness of the grieving mother. A strong taut play whose dramatic effect mounts to an overwhelming climax. Irish dialect necessary.

THE GUARDIAN by Frances B. O'Brien. Religious drama; French; 3M, 3W, extras, and choir. Scene: multiple set with several simple locales suggested by a few furniture pieces. Royalty: \$5.

One of the strongest and most unusual Christmas plays to appear recently, this one explores the character of Joseph when he is faced with the responsibility of being the guardian of the Son of God. The lines are direct powerful lines in modern everyday speech avoiding the typical attempt at Biblical speech and platitudes with which well-meaning religious plays are so often smothered. The plot is not mere history so much as it is character revelation, with its emphasis on the turbulent thoughts of Joseph when he first thinks Mary has betrayed him and then when he finds out the true situation. The dialogue has a spare, realistic touch that makes this a real challenge to any group interested in religious drama. Setting could be very simple and minimum, though spot lighting is pretty necessary.

THE DROP OF A HAT by Dick Berg. Drama; Dramatists Play Service; 9W and optional extras. Scene: multiple set of three offices. Royalty: \$25.

Another fugitive from a successful hour on TV, this story vivisections a group of ambitious ruthless females who run a fashion magazine with all the honor and compassion of a Stalin and a Hitler combined. The inner-circle jealousies, hatreds, and deceptions are laid bare as the women struggle to advance to high positions—symbolized by the right to wear hats in the office. When the enervated editor is frightened by the sudden appearance of the owner, she turns in desperation to the managing editor for the support in maintaining her post; but her supposed friend and ally neatly pulls the rug out from under her and secures the job for herself, leaving the discarded editor to a possible reconciliation with the husband who walked out on her because her job was too demanding and injurious to their marriage. But the ironic ending—very suggestive of the film, *All about Eve*—shows the old cycle repeating itself: just as the new editor has now betrayed the old editor who once helped her get a start, so now the young secretary who has helped the new editor complete her present coup reveals that she too has her eye on the editor's chair! Excellent characterization and a fine sense of tension and bustle provide a nerve-wracking picture of the cut-throat kind of competition in some modern American businesses.

TOMORROW IS CHRISTMAS by Mildred Hark and Noel McQueen. Comedy; Baker; 4M, 4W, 4C. Scene: living room. Royalty: on application.

A secular comedy that also manages to focus attention upon the spirit of Christmas, this play might serve those groups who wish to commemorate the season but do not wish to do a religious play. The family encounter complications galore when they prepare to go to Grandpa's for Christmas: too many presents to transport easily, an impending snowstorm, broken engagements with the young people's special friends at home, and so on. When the grandparents arrive to spend Christmas with them instead, the complications are easily overcome and the pleasures of the season are unimpaired.

THE LEADER OF THE PEOPLE by Luella McMahon, from the story by John Steinbeck. Drama; Dramatic Pub. Co.; 3M, 2W, 1 boy. Scene: a California ranch kitchen. Royalty: \$10 and \$5.

A young boy's grandfather, who once led the settlers in the days of the exploring and winning of the west, finds himself in the pitiful position of living in the past and boring everyone in the present with his tales of old glories—everyone, that is, but his young grandson, who is thrilled with visions of the Indian adventures. But even the boy is finally disillusioned by his contemptuous family and loses his zest for pioneering. The old man is left alone with his dreams and the realization that there is "no place left to go." A gentle mood piece that has a fragile dramatic effect arising from good character drawing rather than action.

SMOKESCREEN by Robert Kasper. Melodrama; Dramatic Pub. Co.; 2M, 1W. Scene: living room. Royalty: \$10 or \$5.

This is a high-strung piece that could easily be overplayed and ruined in the process; but if done with an inner intensity rather than outer flamboyance, it could be a tense melodrama of real impact. A young girl of dubious reputation is coerced by police into trying to frame a dope addict for the murder of a man she once knew. In the process she reveals her own knowledge of the murder, thereby incriminating herself; and the dope addict turns out to be a member of the police department who has used this device to transfer her in the absence of any real proof of his suspicion that she is guilty. These characterizations are tough adult ones, but also very rewarding ones for advanced amateurs.

HOW TO CAPTURE AND KEEP A HUSBAND by Conrad Seiler. Farce; French; 3M, 4W. Scene: any stage, with a few pieces of furniture. Royalty: \$10.

A woman lecturer explains to the audience the proper female stratagems to attract, snare, and hold a husband. Her demonstrators act out her suggestions of what and what not to do, but in the end the actors are perhaps too enthusiastic and take to living their roles so fully that they bring a quick and surprising end to the lecture. More a stunt than a play—but a useful script for certain types of programs, such as assemblies or variety shows.

BEST SHORT PLAYS OF 1957-1958, edited by Margaret Mayorga. 1958, Beacon Press. 316 pp.

This is the most recent annual volume in this series, and, though there are perhaps fewer than usual, there are several scripts adaptable to production by amateurs. Production rights to the best of them, whose descriptions follow, may be secured by writing the editor, Beacon Press, 25 Beacon St., Boston 8.

THE SOUND OF APPLES by Stanley Young. Comedy-drama; 6M, 3W, extras. Scene: clearing in the woods. Early 19th century costumes.

Johnny Appleseed is being tried by the circuit-riding judge for planting apple trees on a farmer's land without permission. Squint Trumbull (and the spectators) decides that Johnny is an asset to the territory rather than a nuisance and acquits the culprit so that he may continue his missions of good. Poetic dialogue, done in a fluid, easily rendered style with flavorful regional idiom and humor.

THE GOLDEN AXE by Ralph Scholl. Farce; comedy; 2M, 1W; Scene: a farm house in the Missouri Ozarks.

A youngish bachelor who loves nature in general but sunsets in particular decides he must cut down the offending billboard on the road opposite his cabin. The widow he has been half-heartedly courting proves to be mercenary in the consequences that follow and the independent fellow sends her packing.

THE RED AND YELLOW ARK by Edward Devany. Drama; 3M, 1W, 2 boys, optional extras. Scene: a field, later set with circus equipment.

This is a rather unusual play in that it calls for a cast of negro actors and a two-headed woman (one head is false, naturally). In four poignant scenes is told the story of Austin Henry who thinks too much of his kite, a gift from his dead mother, until it brings about the death of a circus roustabout who befriended him.

TURN OF THE CENTURY by A. R. Gurney Jr. Drama; 4M, 6W; Scene: a Victorian living room.

An old woman, once wealthy but now, unknown to her, supported by her four sons insists on living in the gracious but expensive style of her youth, much to the disgust of one of her daughters-in-law who, however, is finally brought to see the necessity of preserving the old woman's illusions.

PUBLICATIONS FOR TEACHERS, DIRECTORS, AND STUDENTS OF DRAMATIC ARTS

THE STYLES OF SCENERY DESIGN, by Willard J. Friedrich, Marietta College. Contents: Stylization, Expressionism, The Unit Set, Curtain Sets and Curtains, False Proscenium and Screen Sets, Prisms and Minimum Sets, Permanent and Multiple Sets. .60

HIGH SCHOOL THEATER, by Robert W. Ensley, Indiana (Pa.) State Teachers College. Contents: The Play's the Thing, The Hour of Decision, Rehearsal, Building Efficient Stage Crews, Dressing the Stage, And There Shall be Light...Control, Getting the Hay in the Barn, First Nights. .60

RADIO AND TELEVISION ACTING AND PRODUCTION, by Delwin B. Dusenbury, Speech Dept., Temple University, Philadelphia, Pa. Contents: The Electronic Invasion, Lest We Forget...Radio, Radio Acting - A Lost Art, The Pointing Finger, The Television Theater, The Camera Eye, The Television Actor, The Television Director. .60

THEATER ENJOYMENT, by Talbot Pearson. Especially recommended to all who really care for the theater whether he be actor, back-stage personnel, audience. .60

ELEMENTS OF PLAY DIRECTION by Delwin B. Dusenbury, Speech Dept., Temple University, Philadelphia, Pa. Contents: A Play with a Soul, Selecting the Play, Casting the Play, Rehearsal Procedures, General Blocking, Specific Business and Picturization, Directing in the Round, Directing the Musical Comedy, Looking Backward. .60

ARENA STAGING, by Ted Skinner, Department of Speech, Lamar State College of Technology, Beaumont, Texas. Contents: Housing; Lighting Equipment; Lighting Control; Scenery, Property, Sound; Make-up and Costuming; Directing; Acting; Publicity, Promotion, Performance. .60

A SUGGESTED OUTLINE FOR A COURSE OF STUDY IN DRAMATIC ARTS IN THE SECONDARY SCHOOL (ETJ-1950). Compiled by a special sub-committee for the Committee on Secondary Schools of the AETA. .75

PLANNING AND EQUIPPING THE MODERN EDUCATIONAL THEATER, by A. S. Gillette, Technical Director, University Theater, State University of Iowa. A timely

and authoritative publication on designing and furnishing the school theater in terms of present-day requirements. Especially recommended for directors and school administrators. .60

THEATER FOR CHILDREN, edited by Frieda E. Reed, Upper Darby, Pennsylvania, High School. Contents: Thespians Can Compete in Children's Theater; Director with Imagination, Training, and Devotion Develops Unique Project; Makeup for Children's Theater; "More Aids" to Children's Theater; Costuming the Children's Play; Scenery for Children's Theater; The Musical Play for Children; A Springboard for the Year's Program. .60

TELEVISION: TECHNIQUES AND APPRECIATION, by Si Mills. Contents: Brief Technical Details, The Television Picture, Settings for Television, Programs, Writing for Television, Television and Education, Television: Past, Present and Future. .60

ORIGINAL RADIO, TV AND MOVIE PROGRAMS, by William R. Johnson, Kling Studios, Inc., Chicago. Contents: Lines of Rhyme, Stay Tuned For..., Music in the Air, That's Right, You're Wrong!, Put Yourself "On-the-Spot," School Court of the Air, Dolly-in on Pantomime, Let's Make a Movie. .60

HOW THEY WERE STAGED, edited by Earl W. Blank, Northeastern College. An amazing source of information for directors in schools, colleges, and community theaters. Contains a complete discussion on the actual casting, directing, costuming, advertising and staging of each of the following outstanding plays chosen for their suitability for amateur theater groups: Junior Miss, Arsenic and Old Lace, What a Life, Stage Door, Two on an Island, Ladies in Retirement, Zazueta, Everyman, Boston Blues, The Green Vine, The Imaginary Invalid, The Eve of St. Mark, Lost Horizon, Sun-Up, Icebound, The Importance of Being Earnest, The Torch-Bearers, Nothing but the Truth, For Her C-h-e-ild's Sake, Kind Lady, Three Cornered Moon, The Trail of the Lonesome Pine, Charley's Aunt, Tish, The Fighting Littles, Captain Applejack, Skidding, Out of the Frying Pan, Snow White and the Seven Dwarfs, Green Stockings, Seven Keys to Baldpate, Peter Pan, Lavender and Old Lace, Outward Bound, Candida, Pride and Prejudice, Moor Born, Murder in a Nunnery, Cyrano de Bergerac, The Cradle Song, Family Portrait, Death Takes a Holiday, Letters to Lucerne. \$1.00

ALL AMPLY ILLUSTRATED

Write for descriptive circular of twenty-three additional publications about the Theater.

THE NATIONAL THESPIAN SOCIETY

COLLEGE HILL STATION

CINCINNATI 24, OHIO

An exciting new play from Broadway!

**"An absorbing tale of a
great double murder."**

JOHN CHAPMAN, New York Daily News

THE LEGEND OF LIZZIE

A mystery drama in 2 acts; by Reginald
Lawrence; 15m, 8w, extras.



STORY John Chapman sums up this play forcefully in his review of the Broadway opening: "Of all the Lizzie Borden stories I have read or seen, 'The Legend of Lizzie' is the best... it is a dark and moody investigation of what must have gone on long ago in the home of Mr. and Mrs. Andrew Borden before they got chopped to death in Fall River, Mass., and became our most tantalizing murder mystery. As have others, Mr. Lawrence wonders why Lizzie took the axe to her father and stepmother and he thinks he knows why... it's a whale of a good story." It was incredible to her family, her minister and the neighbors that Lizzie Borden could have murdered her father and step-

mother. In fact they acquitted her of the charge. It was an act too foreign to her background and upbringing. And yet, the actual murderer (if it was not Lizzie), was never found. Who then was it who brutally hacked to death Mr. Borden and his second wife? What cause had Lizzie and her sister for resentment against their father? Why did the girl suddenly refuse to call her stepmother 'mother' as she had always done? This psychological thriller explores a maze of complicated emotions and leaves the audience to draw its own conclusions. Performed last year on Broadway, it is now available for immediate production.

Price 90c

Royalty \$35.00

THE DRAMATIC PUBLISHING COMPANY

179 NORTH MICHIGAN AVENUE

CHICAGO 1, ILLINOIS